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Fat Boy Slim

A promotional poster for the band Fat Boy Slim. The central figure is a man with a large, muscular build, wearing dark sunglasses, a maroon t-shirt, and blue jeans. He is holding a cigarette in his left hand. The t-shirt has the text "I'M #1 SO WHY TRY HARDER" printed on it, with a yellow circular sticker on the left side. The background is a collage of images, including a city street with traffic lights and a crowd of people. The band's name "Fat Boy Slim" is written in a large, white, stylized font at the top, with a smaller version in yellow below it.

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Mouth Off

Your Letters



Whinge this way! Write to Mouth Off, Muzik, IPC, King's Reach Tower, Stamford Street, London SE1 9LS. Or e-mail us at "muzik@ipc.co.uk". Please include your name and address. Muzik reserves the right to edit letters.

Letter Of The Month

YOUR "Save Our Vinyl" article (Muzik 41) revealed an attitude in clubland that has been getting on my wick for a while now. It's disappointing when you see a load of established DJs and artists greeting new technologies and DJ methods with the kind of Luddite fear and lack of understanding that dogged acid house at its inception.

Our culture is totally embedded in technology, progress and change. The main folks who seem to be worried about this are a load of well-paid DJs, watching their backs in case they get dumped tomorrow in favour of fresh young talent more in touch with new technology. Sure, CD decks are easier to use than vinyl ones, but programming a kick-drum on a sequencer is a hell of a lot easier than pressing a kick-drum button 130 times a minute. This doesn't make the music any less real.

Dance music certainly isn't about which format the music is stored on. It's about what it sounds like. The snobbery surrounding vinyl is stifling DJ culture, not protecting it.

AL FARRIER, Manchester



Make yourself heard.

Ibiza Beef

HAVING spent the whole summer in Ibiza, I feel justifiably qualified to criticise your account of the various nights in "Ibiza's Premier League Clubs" (Muzik 41). Interesting that you label Ministry Of Sound at Pacha "the true Ibiza experience". A night whose popularity has been built by sheer corporate weight. If you were to look closely at the 6,000 punters squeezed in, you'd notice an 80% young English crowd, offset by the mixed crowd that Pacha naturally attracts on a Friday night.

Your criticism of Renaissance at Pacha seems to stem from a "lack of English punters". Thankfully, we haven't been as busy as the Ministry this year, but have attracted the perfect Ibiza crowd: 30%-40% English clubbers, the balance being a unique blend of beautiful people from all over Europe.

Comparing us to Clockwork Orange is unusual. Surely you are aware that we appeal to two drastically different audiences. Rather than having a "massive effect" on Renaissance, Clockwork Orange serves as the perfect foil. Es Paradis attracts the drunken English holidaymakers, stumbling out of the notorious West End looking for that true "Ibiza Uncovered" experience.

When you know you're creating something that adds longevity to the true Ibiza experience, it's disappointing to find that the press are happier to promote the fish 'n' chips abroad ethos. Please try to look a little deeper next year. JEFF OAKES, Renaissance, Newcastle-Under-Lyme

Brazil Nutter

I READ the review of Nick Warren's Brazil mix album - it really is way off the beam. It's a great record and has nothing whatsoever to do with Robert Miles. To potentially put people off in this way is a great shame.

NICK MUIR, via e-mail

Anyone For Tonsil Tennis?

IF I'm not mistaken, the golden girl on the left on page 126 of your September issue is, in fact, Monica Seles (see below). She's obviously turning her attentions to tonsil tennis these days.

RIGSBY, via e-mail



pic JAMIE B

Now There's A Finn

MASSIVE shout out to Mickey Finn who earned his money's worth at one of the worst nights he's probably played, at Charlie Parker's in Eastleigh. The sound system and mixer were dodgy and the place was empty apart from a few pissheads and about 20 true junglists. But he played a fucking blinding set. The highlight of the night was when DJ Hype failed to show. So my mate and I played the last hour after Mickey Finn - a dream come true! Cheers Mickey, from the DJs who played after you! DOC & DOM, Southampton

Bitchy Brits Bother

GREAT piece on New York garage and the Body & Soul club (Muzik 40). It started off special and has remained so throughout its existence. Never before have I heard such plain good music, whether it's old disco faves or Photek's "Hidden Camera". One thing though, for Brits who decide to visit the club PLEASE leave the snotty attitude at home. I had the distinct displeasure to be near five dressed-up clubbers from sarf London who proceeded to rip apart all the dancers on the floor. It really ruined the vibe for me. Body & Soul is a completely mixed club that accepts everyone, which is why it has that great house party feel. Bitchy Brits should stick to Junior Vasquez and his circus that passes for a club night.

JAMES HAYES, via e-mail

Listings Hassle

PUT a little more effort into *Insomnia*. Go back to the original format with loads of variety and not too much description. We know the majority of the current listings are happening week in week out already, rotating the same DJs week in week out. Come on Muzik - promote new nights and interesting one off events from every corner of the country.

GEOFF CHOWN, via e-mail

Ketamine Latest

I WAS interested to read Andy Crysell's article about Ketamine (Muzik 40). It was well researched, but some of the old myths did slip in. It is not true that "in the west K is now almost only used as an anaesthetic by vets". K is currently used in hospitals all over the UK. It is administered intravenously, at 10 times the psychedelic dose, to children, the aged, the infirm, people having an asthmatic crisis etc. K was not found unfit for human use, nor is its use confined to the Third World. The product mentioned, Ketalar, (not "Ketlar") is marketed here for human use. Fort Dodge Ketaset from New York is indeed for vets. I have almost finished my book "Ketamine, Dreams And Realities", but I am still interested in travellers' tales. These can be sent to 8 Elsworth Terrace, Primrose Hill, London NW3 3DR or by e-mail to K@BTInternet.com DR KARL JANSEN, London

Bugger Guttled

I CAN'T believe Bugged Out has finished. I am well and truly gutted. The best nights I've ever had have

been there, seeing the likes of Dave Clarke tear the place apart and Laurent Garnier who actually played there live before he played at Creamfields, which was supposed to be his live debut appearance. You can't put it into words how good it was. You had to experience it. Long live Bugged Out!

GARRY LOMAS, via e-mail

Tuesdays In Birmingham

IF anybody needs proof that your Bedroom Bedlam DJs are quality, they only need to visit the Circo bar in Birmingham on Tuesdays. I have attended every Tuesday for the last two months and have seen a remarkable increase in popularity from what was once one of the emptiest nights of the week to one that easily reaches capacity, sometimes even resulting in a queue. MARK SAMPEY, Birmingham

Lose It With Goldie's Mother

I HAVE just realised that if you first had sex listening to "Mother" by Goldie, then you could boast that you lost your virginity to Goldie's mother! Also, why are The Chemical Brothers in the video for the Spice Girls' "Viva Forever"? ELLIOT COSTI, London

Top Marks

YOUR Bedroom Bedlam DJ Alison Marks impressed me no end with her smooth blend of deep, sharp house music. This really is a letter to all promoters who want the ultimate warm up DJ. Look no further. It's not very often that I'm impressed by DJs, but her programming and style complements both the crowd and the DJ following her.

STEVE LAWLER, Cream, Liverpool

Make yourself heard.

Mouth Off is your chance to do exactly that, cos it's your letters page. And now Ericsson have teamed up with Carphone Warehouse and promised us a top prize for the Letter Of The Month every issue. The winner will receive an Ericsson G768 phone, free connection, a year's free line rental and the choice of two network packages: either Cellnet Occasional Caller Plus, with £5 of free calls per month, or Vodafone 20, with 20 minutes of free calls per month. And what's more, you can choose the colour. Don't forget to include your address - so we can send you your prize of course. Call 0990-237-237 for any more info

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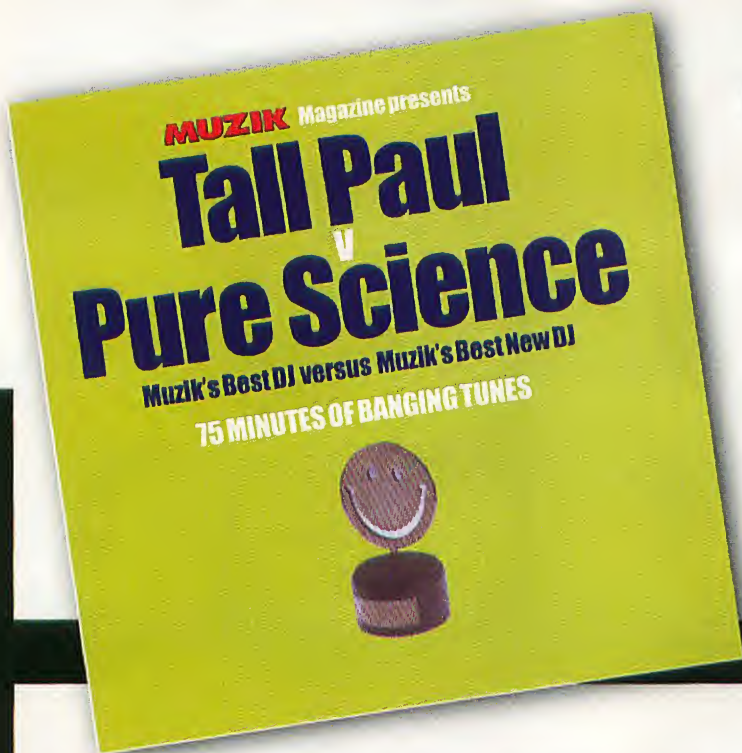
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Tall Paul

Welcome to the heavyweight championship of the DJ world. There will be no ear-chomping, the referee will not leave the ring under a hail of bottles and the crowd will not erupt in rioting when the result is

Tall Paul

SOMEHOW it seems incredibly appropriate that one of Tall Paul's biggest anthems to date is "Rok Da House". He does it every time he lumbers his gargantuan 6'6" frame up to the decks and takes control. Then again, having been resident at London's Turnmills for the last eight years (at both Trade and the Friday night Gallery) might just have helped. It's at the same London club that brought us Tony De Vit that Tall Paul developed the trademark hard-edged house sound you can hear in all its full glory on this mix.

It's not just in the DJ booth that Tall Paul has consistently proved himself to be in the UK's premier league. Remixes for the likes of New Order, East 17, Human League, Stone Roses, Dario G, Wild Child and more recently, of course, Nalin & Kane and Blondie, have proved that when it comes to a production line of killer tunes, there's few more reliable than this gentle giant. And let's not forget Camisra's enormo-blast "Let Me Show You" and its follow-up, "Feel The Beat".

Muzik's Best British DJ 1998 is also forging a blazing path through the world of radio, so much so that some are already predicting he'll be on Radio 1 and giving Tongy a run for his money pretty soon. You can currently hear him every Saturday night on Kiss 100 FM alongside Seb Fontaine. Busy man indeed. Thankfully, however, he also found time to stitch together the superb mix you can hear on this month's cover CD. And if that doesn't rock your house, then you probably ain't got no foundations.

Those Tracks In Full

EDDIE AMADOR – "House Music"

From Deep Dish's Yoshitoshi subsidiary came this monster reinterpretation of the Raven Maize classic, "Together Forever". THE piano riff from heaven and a divine message about house music too. "Not everyone understands house music". Paul is clearly a man who does.

ROBBIE RIVERA – "Funking & Grooving"

Another slab of American hard-tweakin' house courtesy of the man from Subliminal, this time via a Miami label. A mystery diva gets strangled in the distance, the drums are set to "Destroy", the EQ knobs twist and turn remorselessly. Yup, we're in Daft Punk territory. And we love it.

JS16 – "Stomping System"

You're starting a new label. You need your first release to have roughly the impact of Hurricane Georges. Think humungous. Think mon-stah. Think

Tall Paul in the mix



"Stomping System". The track that opens the account of Tall Paul's new Duty Free label sure sets the standards.

JARK PRONGO – "Movin' Thru Your System"

Those Dutch pranksters Zki and Dobre (aka The Goodmen) issue a terse command to attend the dancefloor that defies you to resist. Sort of DJ Pierre's Wild Pitch style given a nutbag workover, just check the breakdown – being trapped inside a malfunctioning "Galaxians" machine must feel something like this. Throbbing hard business.

RADICAL PLAYAZ – "The Hook"

Dig that funky, funky moozak. Damned if we know where that cheeky sample comes from, but it's sure 'nuff to drive a man to distraction. More incredible video game sound effects guarantee dancefloor insanity, while that bassline comes ripping straight outta the old school book of hardcore. Due for release shortly on Tall Paul's own label. Yo!

THE EFFECT – "Day Mission" (Tin Tin Out Remix)

Sometimes Tin Tin Out make rather insipid covers of old Sundays tunes. And others, they tear into tracks like this with an evil glint in their eyes and the Lord Of The Spangly Acid Mayhem controlling their bodily movements. Is this what Gary Numan would sound like if he ever shared laughing gas canisters with Green Velvet? 'Scuse us, time for a lie-down.

ENERGY 52 – "Cafe Del Mar '98"

The most beautiful breakdown of all time? This Hooj Choon anthem is about as close to sonic bliss as you could ever hope to get. Large for even longer than John Holmes on a Viagra overdose, just one sniff of that riff brings tears to the eyes. Nurse, prepare the lithium please. Our Maker is ready to greet us.

Pure Science

Warm
Up

announced – but you will be privy to the sounds of two of the most exciting DJs in Britain today on one stonking and totally gratis CD. In the one corner is Tall Paul, winner of the “Best British DJ” title in the Ericsson Muzik Magazine

Dance Awards 1998. In the other, Phil from Pure Science, a resounding winner, as voted by the Muzik office for the title of “Best New DJ”. Without further ado, consult your programme notes and let battle commence!

Pure Science

LAST year it was Terry Francis, and this year the tech-house community has once again provided Muzik's Best New DJ with the arrival of Pure Science. His unique sets in clubs like Wiggle and The End have provided us with some of our wildest memories of the past year, as his style is truly unique. He claims that he's not actually a DJ, that what he does is so original that to call him one detracts from his talent. But he deserves to win Best New DJ because he's almost re-invented the term in the same way that Underworld rewrote the live band experience six years ago. At clubs like Wiggle, and on this very CD, Phil Pure Science spends time at home creating new tracks for every appearance. As a result, every set is different from the last. Yes, that means he plays his own records for two hours. Tech-house's version of Todd Terry? No, he's years ahead of that. As Phil says: “I wrote the parts for all the tracks in one evening. The way I work is to arrange the parts, and then mix all the sounds live as it's happening. If I'm writing a track for release, I'll usually spend more time on the arranging. Does that put me under a lot of pressure? I suppose so, but then I only had two days to spend on the mix!” All in all, we believe Pure Science's mix to be the best piece of music we've ever given away free with Muzik. Treasure it and seek him out at a club near you very soon.

Those Tracks In Full

“TRACK 1”

“The speech on this comes from this guy called Osho. He was the famous Bagwan guy who lived in Oregon in America, the guru with all the Rolls Royces. I heard he got assassinated by the CIA. The title of this track could be ‘Awareness’ because of that speech. It comes from some tapes I got from a mate who's done quite a bit of travelling.”

“TRACK 2”

“This is the Spanish vocal track. The vocal comes from an old house record from around 1988, ‘Notice Me’. I'll sample anything that sounds good really, and that will fit in with the groove. I actually came up with the groove for this one first, and the vocal fitted really well. It's quite a bumping track – a sort of house groove with techno overtones.”

“TRACK 3”

“This is more of a tribal track. If it had a title, it would be ‘Say It’, again

because of the vocal on it. It's from a CD I got in South Africa which has all these tribal dances and drumming on it. The original song is called, in English, ‘The Click Song’, because the title is so unpronounceable in the original tongue that English people just think it sounds like clicking! The vibe is definitely on that US underground feel, not too fast.”

“TRACK 4”

“This would be called ‘Just Yeah’, again because of the vocal. I suppose I do name most of my tunes after the vocals! So people hear it and they know which track you're talking about. This one is just a simple little groove, more of a DJ tool. Bumpy and housey with a touch of Tenaglia.”

“TRACK 5”

“This would be called ‘In Deep Thought’ because it almost puts you in a meditative state. It's one of those driving tracks, for a clear motorway, in the morning, with the sun coming up. Really deep. This one and ‘Say It’ are probably my favourites on the mix. I'm probably going to develop them into full tracks.”

“TRACK 6”

“Ah, yes, ‘Funky Ting’. This is just a little funky disco guitar sample, played around with. It's not from anything well known. This is more of me on a disco house vibe. Pure Science for me isn't just one sound. It's basically anything that puts you in the mood. I'm inspired by acidy stuff, psychedelic stuff, euphoric vibey music, whether it's got a dark edge to it or a deep edge. Electronic music with a human touch. And obviously it's got to be funky.”

Totally Phil-on: Pure Science live



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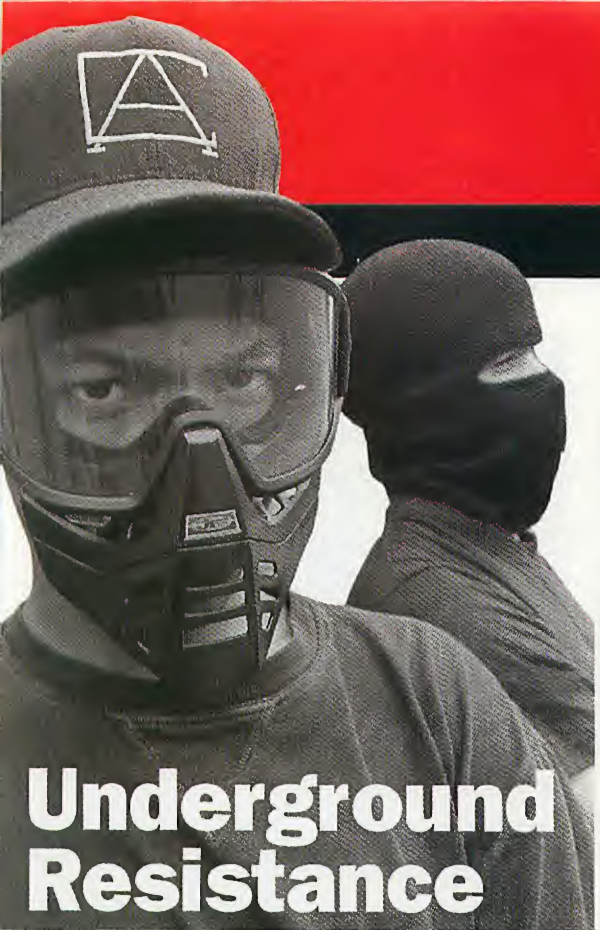
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Underground Resistance

Attacks London

edited by Andy Crysell

NEWS

THE Detroit techno militants take over London on Friday November 27. The all night showcase party coincides with the UR compilation album "Interstellar Fugitives". "Mad" Mike Banks, Rolando and Suburban Knight will be among those appearing at the party and on the album.

Mike and his mysterious friends are also holding a question-and-answer session at a central London location the day before the party. As well as the usual dance media riff-raff, around 50 members of the public will be admitted (strictly on a first come, first served basis). You might wish to ask them how New World Order theories and dystopian prophecies dovetail with stark computer rhythms, or alternatively you might just want to find out if Mike gets his mum to knit him his balaclavas. Contact 0171-336-8313 for details of the venue. Credit card hotline for the party 0171-403-3331

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Subscription rates (12 months) UK, £28.80. Europe/Eire (including VAT) £40 (airmail). Zone A (Middle East & Africa) £55, Zone B (Americas) £55, Zone C (Australia, Far East & rest of world) £65. Prices include p&hp. Enquiries and overseas orders: **IPC Magazines Ltd, Oakfield House, 35 Perrymount Rd, Haywards Heath, West Sussex RH16 3JH. Tel: 01444-445-555, Fax: 01444-445-599.**

Back Issues of Muzik cost £3.50 in the UK/£4.50 overseas, including postage and are available from **John Denton Services, Box 666, London E15 1DN. Tel: 0181-503-0588.**

Muzik, IPC Magazines Ltd, King's Reach Tower, Stamford Street, London SE19LS
Tel: 0171-261-5000
Website: <http://www.ipc.co.uk>
© 1998 IPC Magazines Ltd ISSN 1358-541X



Hacienda to be demolished

DESPITE persistent rumours that The Hacienda will host a final party on New Year's Eve, the venue that scooped the Number One slot in Muzik's "All Time Greatest Clubs" is due to be obliterated. When contacted, the new owners of the building were unwilling to reveal what the site would become.

Down in Brighton, meanwhile, at The Concorde, former home of Big Beat Boutique, the demolition men are already at work. "It's going to become a restaurant, the same old crap that we've got loads of round here," groaned a member of staff, prior to departing Norman Cook's ex-home from home for the last time. "It's going to have a big copper dome on the roof, apparently. Lovely."

Free copies of Muzik in Virgin Megastores

If you buy one of the albums nominated for our Ericsson Muzik Magazine Dance Awards, a free copy of the ultimate dance magazine will be yours. The offer is part of Virgin Megastores' support of this

year's awards and runs until October 23, with the specially promoted albums priced at £12.99 each, or £22 for two.

Albums on the list include 4 Hero's "Two Pages", Air's "Moon Safari", Deep Dish's "Junk Science", Terry Francis' "Architecture", Jurassic 5's "Jurassic 5", Massive Attack's "Mezzanine", Propellerheads' "Decksandrumsand rockandroll", Danny Tenaglia's "Tourism" and the entire "Café Del Mar" compilation series. Go get 'em.



SNAPSHOTS

● **SPANISH** police put a dampener on the end of the Ibiza season by ordering bars and restaurants such as KM5 and Bora Bora to stop playing music outdoors. "They're going to have to pay massive fees if they want to play music next summer," said a source on the disco isle. "Basically they're stuffed."

● **4HERO** have taken over the Sunday evening slot (10pm-midnight) on Kiss 100. Having previously played on the pirate station Strong Island, the duo are promising an eclectic mix-up, plus guests from the drum & bass, jazz, electronica and house scenes. Kiss 100 have also started a website: www.kiss100.com...

● **LO-FIDELITY ALLSTARS** release "Battleflag", the stand-out cut from their "How To Operate With A Blown Mind" debut album, on Skint on November 9...

● **PORTISHEAD** are releasing a CD and video of their live show at the Roseland Ballroom in New York last year, where they were joined by a 30 piece orchestra and a five piece horn section. Called "PNYC" they're out through Go Beat on November 2...

● Techno stalwart label **PEACEFROG** get busy in November, with album releases from Theo Parrish and Planetary Assault Systems. Albums from Roy Davis Jr, Ron Trent and David Alvarado have been pencilled in for early next year. Trent has also recorded an album for Distance, "African Blues". It's preceded by a single called "Coconut Jam"...

● Adopting the moniker The Loose Movements, **ROCKY & DIESEL** have released a track on the Kontraband label called "Moore Grooves"...

● **ERIC B & RAKIM**'s seminal 1987 album, "Paid In Full", comes out again on Island next month. Subtitled the "Platinum Edition", as well as the original album, it boasts remixes from the likes of The Wild Bunch, Richie Rich and Coldcut—regardless of the fact that B and Rakim reportedly hated their famous version of the track "Paid In Full".

● **ORGANIC AUDIO**'s superb Latino rhythms, disco bits, guitars and stuff album, "Going Out To My Roots", comes out through Tommy Touch on November 2...

● **RAWKUS** plan to release a second volume of their "Soundbombing" compilation series shortly...

● **MR BONGO** celebrates 10 years of peddling super-cool Latin rhythms with the release of a compilation which features a classic track from each of the 12 albums they've put out, plus a newie...

● **JUNGLE BROTHERS** tour dates: Brighton Event (October 14), London Kentish Town Forum (16), Cardiff Great Hall (17), Reading Alleycat (18), Leeds University (20), Newcastle Riverside (21), Macclesfield Bar Cuba (22), Glasgow Queen Mary's (23) and Birmingham Athletico (24)...

Air fly in for British dates



THE self-proclaimed French Band play their first UK dates next month. The Parisian lounge lizards have gone to the trouble of finding venues where we'll be able to appreciate their music in "appropriate surroundings."

"We want to be close to the people," noted Air's Nicolas Godin. "Like at a Sixties happening, because all you need is love!"

They visit London Drury Lane Theatre Royal (November 1), London Shepherd's Bush Empire (2), Manchester Ritz (3), Glasgow Old Fruit Market (4) and Dublin Olympia (5).

The duo are also the subject of a new documentary. Due out on video early next year, it's being directed by Mike Mills, the graphic designer behind the videos for Air's singles "Kelly Watch The Stars" and "All I Need" and the elaborate sets at their live shows.

Weatherall speaks

THIS month sees the release of "Stay Down", the new album from Two Lone Swordsmen. Despite Andrew Weatherall's habitual silence and media shyness, we tracked down the elusive DJ and producer to talk about it. For what it's worth, these are his fax answers in full.

MUZIK: Is this your moodiest album yet?

AW: "Not particularly. Underwater welding can be fun."

Why "Stay Down"?

"Because all connotations apply."

Was there any kind of album you definitely didn't want to make?

"Yes, a long one featuring guest celebrities."

Why the track titles "Gay Spunk" and "Sticky" (on the current Two Lone Swordsmen EP)?

"To get tongues a-wagging. Actually, die-hard New Order fans will understand all about 'Gay Spunk'."

Will you be playing live?

"Now why would we want to do that?"

'Stay Down' is released on Warp on November 16

Muzik box

Blowing the office speakers this month

MR FIDDLER - "Waltz Of The Ghetto Ghetto Fly" (Pan seven-inch)
Ruffcut soul business from George Clinton's old guitarist which comes on like Timbaland producing Maxwell.

HIGH LLAMAS - "Lollo Rosso" (Kid Loco/Schneider TM remixes) (V2 12-inch)
Weirdy post-rock house from Schneider gently lapping against more post-rock from Kid Loco on this sampler from the Llamas remix album.

MIKE COGLIN - "The Silence" (Matt Darey Remix) (Multiply 12-inch)
The Tekara man comes up with an awesome slice of breakbeat-fiddlin' progressive house. Like a dub rub of Way Out West's "The Gift".

BLUE STATES - "Blue States Forever" (Memphis Industries 12-inch)
Chill out tune of the month. Kinda Ry Cooder meets Irresistible Force for a crafty bong down The Big Chill.

MASS SYNDICATE FEATURING SU SU BOBIEN - "You Don't Know" (ffrr 12-inch)
Garage screamers don't come more rousing than this. Like being battered into a hard-knock S&M sesh with Sounds Of Blackness. Only sweeter.

FAZE ACTION - "Kariba" (Nuphonic 12-inch)
The Afro-funk revival continues to inspire, with former Orange Juice man Zeke Manyika leading the way on this Fela-style piece of happy happy tribal hypnotica.

LALO SCHIEFFRIN - "Mission Impossible" (Simply Vinyl Album Reissue)
Essential re-release of the month. Two albums' worth of God's own soundtrack composer, samples by the wagonload and all on high-grade 180 gramme vinyl. Ooh.

ALLERGY - "No Boundaries" (Soma 12-inch)
Inspirational Detroit techno from DJ Reggie and Trackmaster Lou.

JAY-Z - "Hard Knock Life" (from forthcoming Northwestside album)
Either the most brilliant novelty hip hop this side of the Fugees or deeply annoying, depending on which side of the office you sit.

EDRUSH, OPTICAL & FIERCE - "Cutslo" (Prototype 12-inch)
The loudest, rudest, funkiest bass farts since Godzilla devoured the Heinz factory. Jungle insanity. We like.



Weavers: Two Lone Syllables

"French lose out" in "Gym Tonic" farrago. "Bangalter must be mad" say Spacedust

EAST west A&R men have signed a bootleg version of Bob Sinclar's Jane Fonda-sampling anthem "Gym Tonic". This follows a war of words between Bob Sinclar and co-producer Thomas Bangalter of Daft Punk and Stardust. Bangalter had declared the Ibiza smash was entirely his work, that he wouldn't let it be released as a single and that Sinclar was using it as a cynical means to sell his otherwise mediocre "Paradise" album, on which "Gym Tonic" features.

Sinclar originally got his hands on "Gym Tonic" as part of a

"swap" (when two artists exchange tracks or remixes without charge), but the track encountered problems from the beginning, with Fonda initially refusing to grant permission for her voice to be used. With that problem resolved, Sinclar (aka Chris Lefrand of Paris-based Yellow label) has decided to give all the profits from the album version of the track to Jane Fonda's charity for children. "Thomas can't complain that we're making money from the track anymore," he said.

But it seems Sinclar and Bangalter might actually agree on something for once. Called "Gin Et Tonic", east west's new version is by Spacedust, the London white label outfit who, as well as having a highly similar name to Bangalter's Stardust project, previously made a beefed-up, illicit version of "Music Sounds Better With You", which is reported to have hindered Bangalter's original version by selling around 10,000 copies in advance of its release. Paul Glancy, one half of Spacedust - who've replayed all the musical parts on "Gym Tonic" and added a slightly different Fonda vocal - stated: "It's a weird situation. But Bangalter must be mad not letting his version come out, because he's throwing money away." When asked whether this move was likely to wind up Bangalter further, Stuart Dashwood, the east west A&R man who signed Spacedust, commented: "That's a tricky one. It's a shame, but the French have lost out."

"It's a big mistake putting this single out," argued Sinclar. "I'm going to tell east west how I feel about this." Bangalter refused to comment but a representative admitted: "We're very surprised by this."



Bangalter (l): hassles

Plastikman to release lost album

JUST nine months after putting out "Consumed", Richie Hawtin is releasing "Artifakts (BC)", the album which was meant to have been the third Plastikman album - following "Sheet One" and "Muzik".

Hawtin shelved the project after he was banned from travelling from Canada to the US, having been caught playing live without a work visa. Now he's decided a version of the album, which was to have been called "Klinik", should come out. The "... (BC)" stands for "Before 'Consumed'". It's out on November 2.

Armed with decks, effects and a 303, Hawtin promotes the album at Newcastle Riverside (October 29), Leeds Orbit (30), London secret location (31), Dublin Red Box (November 5) and Aberdeen Glow 303 (7). Hawtin is also appearing in an upcoming Channel 4

documentary about modern art. He is filmed DJing in an episode called "Nothingness", while British minimalist artist Jason Martin splats paint around. Fancy that.



Hawtin: "BC" man

Coke crisps: Guaranteed to ruin your appetite

SCHOOL days, eh? Oh what fun we had. Though perhaps not as much fun as at the school in San Luis Potosi, Mexico, where youngsters were buying crisps sprinkled with cocaine rather than salt from a stall at the school gates. After a massive furore on Mexican TV, security guards have started searching pupils for drugs, thus curtailing this exciting new development in snacks which "keep you going" between meals. And we had Maradona lined up to replace Gary Lineker in the TV ads, too.



SNAPSHOTS

● In the last issue, we told you all about the wonders of **CARBON**, where you can make up your own CDs from their catalogue of independent labels. But we forgot to tell you how to get hold of them. So, you can e-mail them at justinlee@carbon-records.demon.co.uk, call them on 0171-376-9911 or simply drop by to visit them at 36-38 Kensington High Street (inside Urban Outfitters), London W8...

● Washington housers **95 NORTH** have started a self-titled label. The first release, Mijan's "Save Your Soul", packs a mix from RIP...

● Forget clubs, **COACH TRAVEL** is where it's at, according to National Express. In an attempt to make stultifying journeys seem not quite as bad as they really are, they've revealed that 30% of their customers have been chatted up on their coaches. We thought you'd like to know that...

● **FREESTYLERS**, complete with 30-strong Freska breaking crew, play live at Norwich Waterfront (October 15), Reading Alcecat (16), London WC2 LA2 (18), Cambridge Corn Exchange (21), Belfast EM Hall (23) and Cork Opera House (24)...

● **DANCE 2 RECORDS** and the **HONEY CLUB** have teamed up to host two weekly shows on the south coast's SURF 107 radio station. The Friday night drum & bass club is hosted by DJ Tyra, while John Weatherley helms the midweek hard house show. Basics' **RALPH LAWSON**, meanwhile, is now hosting a show called The Trans Europe Express Experience which goes out early on Sunday mornings on Galaxy 105. It aims to celebrate the European house and techno scenes...

● Next up on **MARK PICCHIOTTI**'s Blue Plate label is "Special" by K. With mixes by Mr Pink and Picchiotti himself, it's out on October 26...

● **SALT CITY ORCHESTRA**, Rae & Christian and Shut Up And Dance have remixed Red Snapper's new "Image Of You" single. It's out through Warp on November 9...

● **SANCHO PANZA**, the top London house sound system, faxed us saying that the model of a dolphin which appeared on their stage at Notting Hill Carnival had been stolen. The plot then thickened when we received a fax from the mysteriously-titled Children Of The Apocalypse, a cult claiming they had kidnapped the dolphin and that it wouldn't be released until all the captive tuna in the world were set free. We then noticed the two faxes had been sent from the same office. Hmm...

● Shaboom has a 12-inch coming from Doc Martin ("Set Me Free") and an album from Blakkat aka Mark Bell ("Fear Of A Blakkat") next month...

SNAPSHOTS

• New York hip hop legend **MARLEY MARL** comes to London on October 23, to headline a launch party at Bar Rumba for "Hip Hop Forever", an album compiled by MAW's Kenny "Dope" Gonzalez. The album includes tracks from EPMD, Naughty By Nature, De La Soul and The Jungle Brothers...

• Dance music does its bit for charity with the release of "Streetwise", a compilation raising money for Action For Youth's campaign to end homelessness among young people. Out on October 26 through K-Tel, featured artists include **FATBOY SLIM**, Asian Dub Foundation, Boymerang, Smith & Mighty, Howie B and Coldcut...

• **BAD NEWS:** a Mintel report has revealed that 10 per cent of clubs have closed in the last three years, with 1.3 million less people attending clubs and most blaming fear of violence as the reason.

GOOD NEWS: it's mainly been regional clubs of the Pink Coconut variety which have suffered...

• **LIONROCK** and **THE ALOOF** have lost their deals with Deconstruction and East West respectively, though both outfits are reported to be unfazed by events. Indeed, Lionrock's Justin Robertson had hinted that he wanted to return to making underground techno tunes.

The Aloof, meanwhile, are writing new material...

• **LISA L'ANSON** made amends for going AWOL in Ibiza by playing Radio 1's Essential Mix Tour at The Que Club in Birmingham. Whether the punters thought this was such a good idea is uncertain...

• **FATBOY SLIM**, Plastikman, Wagon Christ, Freestylers and Dub Pistols all star on Radio 1's broadcast from the Sound City event in Newcastle on October 29. Pete Tong's Essential Selection comes live from the city's Riverside venue on October 30, with Faithless and The Aloof live...

• A 16-year-old boy died last month after reportedly taking Ecstasy. He died in hospital after falling ill outside the After Dark club in South Shields, Tyne And Wear...

• **SHY FX** is reported to be considering re-releasing his early recordings, including "Original Nuttah", due to continuing demand...

• **THE SCRATCH PERVERTS'** ascendancy continues, with two of their crew in the top three at last month's Technics UK DJ Championships. Prime Cuts picked up first prize, defending champ DJ Excel came second, while the Perv's Tony Vegas bagged third...

• Fascinating fact time: **GROOVERIDER's** "Rainbows Of Colour" is the first single by a Radio 1 DJ to hit the charts since hairy cornflake **DAVE LEE TRAVIS** and Paul Burnett recorded "Convoy UK" under the name Laurie Lingo and the Dipsticks...

Double Trouble rapper killed "unlawfully"

AN inquest into the death of Double Trouble rapper Michael Mensen found that he was unlawfully killed.

The rapper died tragically from burns last January, after police found him wandering naked and still actually on fire on London's North Circular. Despite his claims that he'd been set alight by a gang of white youths, police failed to take a statement from Mensen in the 16 days before he died. The inquest heard that as he was a known schizophrenic, the police presumed he'd set himself alight. But following the finding of the jury, Scotland Yard has pledged to launch a disciplinary investigation into the behaviour of the officers involved.

Blending house, hardcore and ska, Double Trouble had hits in 1989 and 1990, with "Just Keep Rockin'", "Street Tuff" and their version of "Love Don't Live Here Anymore". Rebel MC and Karl "Tuff Enuff" Brown collaborated on some Double Trouble releases.

A new version of "Just Keep Rockin'" will now be released. The work of Leigh Guest, the other founding member of the early Brit rave outfit, all profits will go to the Michael Mensen Family Campaign.

"I hope it will raise awareness of his death," said Guest of the new track, which is called "I Won't Stop Rockin'"

and due out early next month. "That's the only way we're going to get more witnesses to come forward and find out who attacked him."

Michael Mensen:
unlawfully killed



Cream New Year extravaganza

CREAM's plans for world domination continue apace with four simultaneous New Year's Eve parties at Nation in Liverpool, Newcastle's Telewest Arena, Manchester's Nynex Arena and the London Arena. The parties will be in conjunction with some of the country's finest clubs, including Bugged Out, The Gallery and Shindig, and will be broadcast live on MTV from 11pm to 4am.

The DJ line up for Liverpool includes Paul Oakenfold, Judge Jules, Fatboy Slim, Allister Whitehead, Sonique and Seb Fontaine. Manchester boasts Oakenfold, Fatboy Slim, Nick Warren, Roger Sanchez, Todd Terry, Graeme Park and Justin Robertson. London sees Oakey and Fatboy Slim again, with Tall Paul, Roger Sanchez, Jon Carter and Sister Bliss, while Newcastle will have Sanchez, Park, Warren with local heroes Scott Bradford & Scooby.

For more information call their 24 hour hotline 0151-708-9979

New Order's
Bernard Sumner



New Year: New Order

AFTER several successful comeback gigs, indie dance icons New Order are headlining two shows called Temptation in December.

At Manchester's 8,000 capacity Evening News Arena on December 29, they'll be joined by live acts Laurent Garnier and Lionrock Sound System, and DJs Justin Robertson, Luke Slater, Andrew Weatherall and James Holroyd. At London's 12,500-capacity Alexandra Palace on New Year's Eve, their guests are Underworld and Audioweb, plus Sasha, Judge Jules and Pete Tong in the Radio 1 Essential Mix room, and Monkey Mafia, The Chemical Brothers (DJing), Richard Fearless, Bronx Dogs and The Scratch Perverts in the Heavenly Jukebox room.

Both events run from 9pm to 6am, with tickets priced at £30 for the Manchester show and £39 for the London show. Contact 0161-832-1111/0181-963-0940 for further details.

boxed:



DEPARTURES

GLOBAL UNDERGROUND

ALBUM SAMPLER FEATURING SELECTIONS OF OAKENFOLD/WARREN/DE VIT/DIGWEED
THE GROUND BREAKING DJ MIX SERIES CROSSING TIME ZONES, CONTINENTS AND CULTURES



gtr SAMI

Warm
Up

DJ OF THE MONTH



Anne Savage

She's the Sundissential North resident, Freakshow label doyenne, "Northern Scum" remixer (with Craig Burger Queen), Destiny Angel (with Russel Coultart) and all round top Burnley lass. Meet **Anne Savage**

When and where were you born?

I was born in Burnley in 1969. That makes me 29, before you ask. But I moved to Leeds years ago to be part of the scene. My first residencies were at Vague and Art (a rave!) in the city.

How did you start DJing?

I used to play guitar in a number of half-baked indie bands, but needless to say, that all went wrong. Then I moved to Italy and discovered all I really wanted to do was to play records. I DJed for the first time at the Medel Club in Bolzano. I moved back to the UK in 1991 when a lot of the first parties were kicking off and started off playing a lot of leftfield sort of material mixed with Italian house.

What was the first record you bought?

Probably "Old King Cole Was A Merry Old Soul" on multi-coloured and very thick vinyl, like it had been pressed in Vladivostok or something. My first serious record was Blondie's "Denis, Denis". A great record.

What was the last record you bought?

The Jan Driver mixes of "Whirlpool" on Quad. They're at the heart of my set.

Where do you buy your records?

At Plastic Fantastic, Pure Groove and Tag in London, or at Eastern Bloc in Manchester.

Which record never leaves your box?

Anything by Tripoli Trax, especially the artist sampler 12-inch they brought out a while back.

Where do you go clubbing when you're not DJing?

Trade in London or Mint in Leeds. I first went to Trade three years ago, and I've never looked back. It's one of the best clubs in the world. And that's from a girl! I really enjoyed playing at Trade in Ibiza.

Describe your mixing style.

Energetic, groovy and euphoric. I sound a bit like Max Graham from Canada, if you've ever heard him.

What are your strengths and weaknesses?

I'm too honest! Also, I can DJ for hours under any circumstances. Once I took a flight which took 33 hours to Canada, then played a six hour set. It was pelting down with snow, a bit like in that Nokia advert. Maybe I should have played the gig over my phone!

Any weaknesses?

Well, I never want to come off the decks. And that can be annoying if you're on after me.

What are your favourite labels?

Tripoli Trax, Twisted, Formaldehyde, Freakshow (my own!), Quad, and Additive. I have quite wide-ranging taste, really.

Who are your favourite DJs?

Definitely Carl Cox and Derrick Carter. Carter is exceptionally emotional - he loves music and he loves to move the crowd. Cox, on the other hand, is energy personified, and has amazing presence.

Which are your favourite clubs to play?

Atomic in Ottawa, Privilege in Ibiza, and Trade, London. But I enjoy almost all clubs.

What would be your dream line-up?

Danny Tenaglia followed by Richie Hawtin and Carl Cox.

What's the funniest thing that's happened to you on the job?

I fell off the stage once when I was DJing at Wobble. I was wearing spike heels and fell forwards onto the decks, which are suspended on wire from the ceiling. After I had fallen on the floor, I took my shoes off and knocked the power switch off. It was a disaster!

What's the future for music?

Well, it's shit in this country, basically. If the major labels get fed up with house music it may go back underground, and that would be excellent. At the moment the scene is too "Top Of The Pops".

What was the last film you saw?

"Sliding Doors" with Gwyneth Paltrow. Cheesy shit.

What would you do if you weren't a DJ?

I'd make music, or find a warm beach somewhere and be a bum. If music didn't exist?

I'd invent it!

What can we expect from you soon?

Loads of new tracks, and an artist album soon on Automatic.

interview DAVE FOWLER

'DJs Direct', mixed by Anne Savage, is out now on Automatic

Anne Savage Current Top Ten

- 1 THE BOMB** DJ Eric Versus Bucketheads (acetate)
- 2 UPRISING (NORTHERN SCUM REMIX)** Silvio Ecom (Babushka)
- 3 MUSIC IS THE ANSWER (D:TOUR/DEEP DISH REMIXES)** Danny Tenaglia (Twisted)
- 4 KONDE WANTS A MAN** Fruit Loop (Tripoli)
- 5 JUNK FUNK** Commie (Serious)
- 6 BLACKTRAX 1** Blacktrax (white label)
- 7 MOBILE BITCH** Mobile Bitch (white label)
- 8 YOUR FACE** Syntac (Freakshow)
- 9 DREAMING** Ariola (test pressing)
- 10 ANNIHILATION** Ian M (Trade/Tidy Trax)

Depeche Mode
The Singles 86>98



2CD MC 3LP Video

21 tracks including 'Enjoy The Silence', 'I Feel You', 'It's No Good',
'Only When I Lose Myself', 'Personal Jesus' and 'Strangelove'

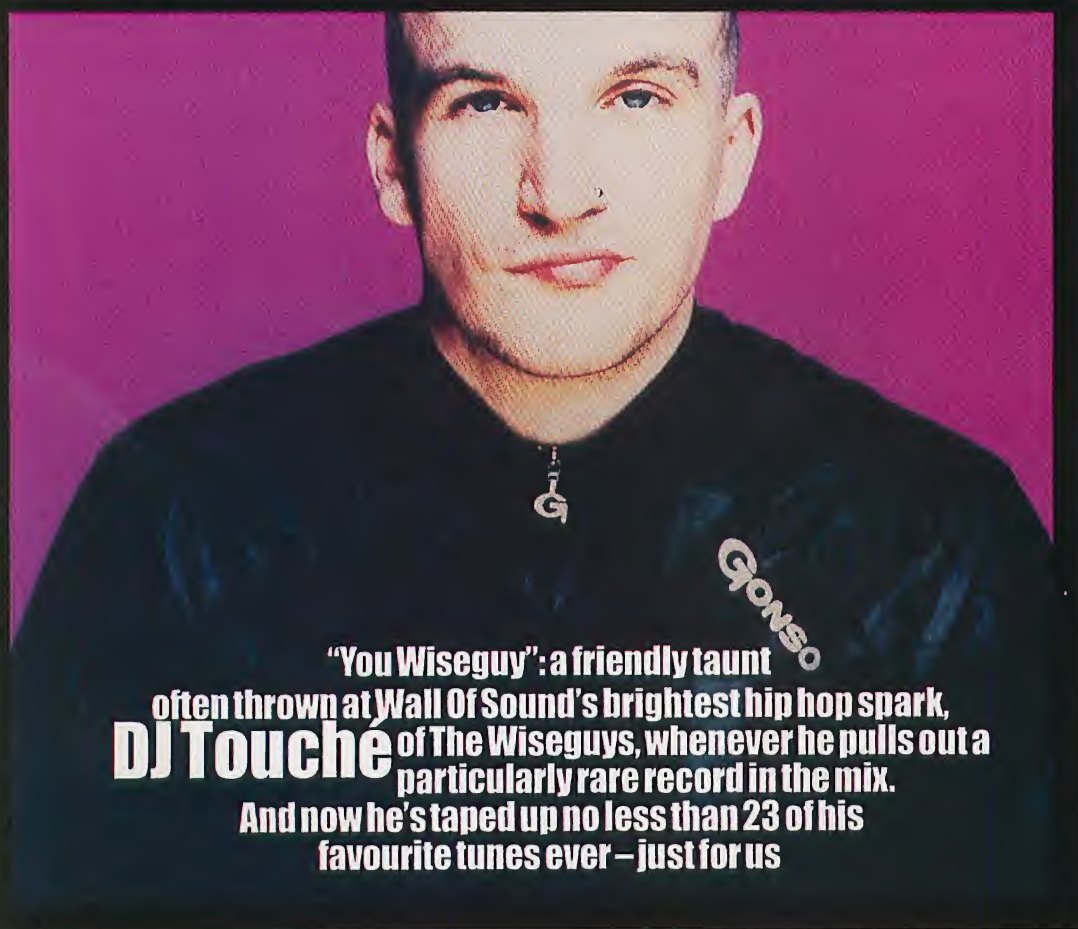
Visit the official Depeche Mode web site at www.depechemode.com



MUTE

www.mutelibtech.com/mute/

Do Us A Tape!



"You Wiseguy": a friendly taunt often thrown at Wall Of Sound's brightest hip hop spark, DJ Toubie of The Wiseguys, whenever he pulls out a particularly rare record in the mix. And now he's taped up no less than 23 of his favourite tunes ever – just for us



muted horns and glockenspiel sounds go over you like a steam roller."

Nancy Sinatra

YOU ONLY LIVE TWICE (UNITED ARTISTS)

"This just tugs at your little heart strings. It conjures up the whole James Bond vibe – late Sixties Bond girl atmosphere but with a weird edge to it."

Bobbi Humphrey

BLACKS & BLUES (BLUE NOTE)

"Bobbi was a flautist and did loads of sessions for jazz musicians like The Mizell Brothers. I know every single note of this tune in my head and it would definitely be one of my desert island discs. Choice."

A Tribe Called Quest

SUCKA NIGGA (JIVE)

"A track from the 'Midnight Marauders' album from the kings of hip hop. The ideas are incredible, never forced, and the loop they use from 'Wildstyle' is so fresh. The nuts."

Ramsey Lewis

JULIA (CADET)

"This is from the 'Mother Nature's Son' album which are all covers of The Beatles' 'White Album' tunes. I'd didn't hear 'The White Album' until after this so it was mad to hear all the words after just hearing Ramsey's instrumental versions."

Rotary Connection

MEMORY BAND (CADET)

"On the same amazing label as Ramsey Lewis, I've also got nearly all of Rotary Connection's albums. Charles Stepney produced this and he has to also be one of the best producers ever. Serious heads will know about these sorts of vibes, which combine Sixties pop vocals with psychedelic rock. It's quite twisted and A Tribe Called Quest sampled it for 'Bonita Applebum'."

Side One

Bernard Hermann

TAXI DRIVER (ARISTA)

"Music from one of my favourite films ever. Bernard did a lot of the music for Hitchcock films and this is very New York-y and reflects the sad edge of the film. I've identified with Travis Bickle in the past. I guess he's a bit of a shit, but quite a righteous one."

Lord Finesse

GAMEPLAN (PENALTY)

"Lord Finesse is one of my favourite rappers of all time. So many rappers put on silly voices and so on but he just sounds like he was born to hold a mic. The production's very slick too."

Pete Rock & CL Smooth

I GET PHYSICAL (ELEKTRA)

"A cut from their second album where I've used the

instrumental then cut the vocal in over the top. Pete Rock is one of my biggest influences – he can basically do no wrong. The George Benson loop on this track is definitely one of his choicest moments."

Biggie Smalls

KICK IN THE DOOR (BAD BOY)

"Biggie Smalls was one of those people who was really talented but so much of what he did was crap. This, with production by DJ Premier, is amazing. It's got that 'I Put A Spell On You' sample on it and is 128 times better than Tupac... Or maybe more."

Galt MacDermot's First Natural Hair Band

RIPPED OPEN BY METAL EXPLOSIONS (UNITED ARTISTS)

"Galt MacDermot is the guy who did all the music for the musical 'Hair'. Then he did the 'Hair' album instrumentally with different production and this is one of those re-interpretations. The



pic COLIN HAWKINS

Notorious B.I.G.



Tom Scott & The Californian Dreamers

TODAY (ABC/IMPULSE)

"Sampled by Pete Rock on 'Reminisce Over You', this is a rare record. It was originally a Jefferson Airplane tune and Tom Scott gets his sax out and takes it to another level. The vibe is awesome and Pete Rock must have been so open-minded to have found this loop as it's well hidden."

Johnny Harris

FOOTPRINTS ON THE MOON (UNITED ARTISTS)

"A lot of jazz heads buy the album this is on for the other tracks, but this is the tune for me. I think some people would probably find it cheesy but it's actually really powerful. I've got a Liberace version of it too!"

Side Two

Crooklyn Dodgers

INSTRUMENTAL (MCA)

"This is off the second Crooklyn Dodgers record with production by Premier, great little bell noises and a beautiful piano. It's a Young Holt sample, I think. I can put this track on, listen to it and then take the needle off and put it back to the beginning over and over."

Beastie Boys

PARTY'S GETTING ROUGH (DEF JAM)

"This is from The Beastie Boys' second single on Def Jam which was called 'Beastie Groove' and came out when I was 13. This is the B-side - basically the A-side without the vocals but with the Beasties talking shit instead and Rick Rubin jamming on the electric guitar. A stupid tune."

High Fidelity 3

B-BOY'S BREAKDANCE (CUTTING)

"This reminds me of the time I was really getting into hip hop along



BFC

IT'S A SHAME (FRAGILE)

"Apart from hip hop and electro I used to be really into the Detroit techno sound. This is Carl Craig with a really soulful, emotive record. It's distorted and sounds like he recorded it at home but it's really beautiful. Definitely a desert island disc."

Todd Terry Project

BANGO (SLEEPING BAG)

Black Riot

DAY IN THE LIFE (CHAMPION)

"Both of these records are Todd Terry productions. Todd Terry has definitely been a big influence on me. He came onto the house scene with a new way of looking at things, sampling and triggering off samples like hip hop but in a house style. He got a few 'dis' records aimed at him by people like Armando who was like 'you ain't really house' but he was the one who bridged hip hop and house and made it possible for people like Masters At Work, Sneak, Roger Sanchez and Armand



with tunes like Arthur Baker's 'Breaker's Revenge' and this was a serious heavy electro breaking record. It gets my teeth gnashing every time."



Van Helden to do their thing."

Crystal Mansion

SOMEBODY OUGHTA TURN YOUR HEAD AROUND (RARE EARTH)

"This is an example of a rock band from the Seventies being very funky. It's a wicked tune and is basically telling you to wake up to what's out there. What can I say? Wicked."

James Brown

GIVE IT UP OR TURN IT LOOSE (POLYDOR)

"An all time b-boy classic break, along with Jimmy Castor's 'It's Just Begun' and 'Apache'. A circle will have formed within bars of this starting. Breaking, for me, is as much about dancing as doing a ten minute headspin and this is great for both."

Don Sebesky

GURUVIN (VERVE)

"You can imagine a sitar go-go dancer up there with chainmail on when you listen to this. A wicked producer in the Sixties, this is a bit spacey and psychedelic for him. If I could ever recreate the party scene out of 'Midnight Cowboy', I'd play this first."

David Axelrod

SONGS OF INNOCENCE (CAPITOL)

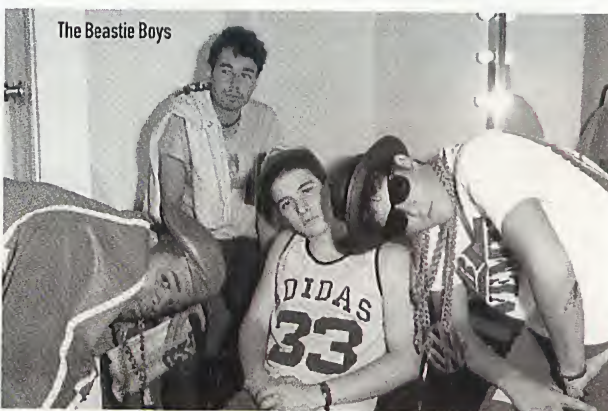
"I picked this up for £2 four and a half years ago and when I got it home I almost wept, it was so brilliant. I thought 'I've got to use this in my music'. Six months later it seemed the entire New York hip hop scene had got hold of it too and had taken it apart. Oh well."

Milton Wright

KEEP IT UP (ALSTON)

"In my little fantasy world every club would have to play this as the last record. Whenever I play it everyone just goes all soppy. If you're gonna play a love tune, this is it."

interview ROB DA BANK



pic: RICH WOLSTON



win!

Only one copy of this exclusive Wiseguys tape exists. You can get your grubby mitts on it by answering this rather simple question:

Which of these celebrities is best known for uttering the words "You wiseguy"? Was it: (a) Jimmy Cagney (b) Cagney & Lacey (c) Black Lace

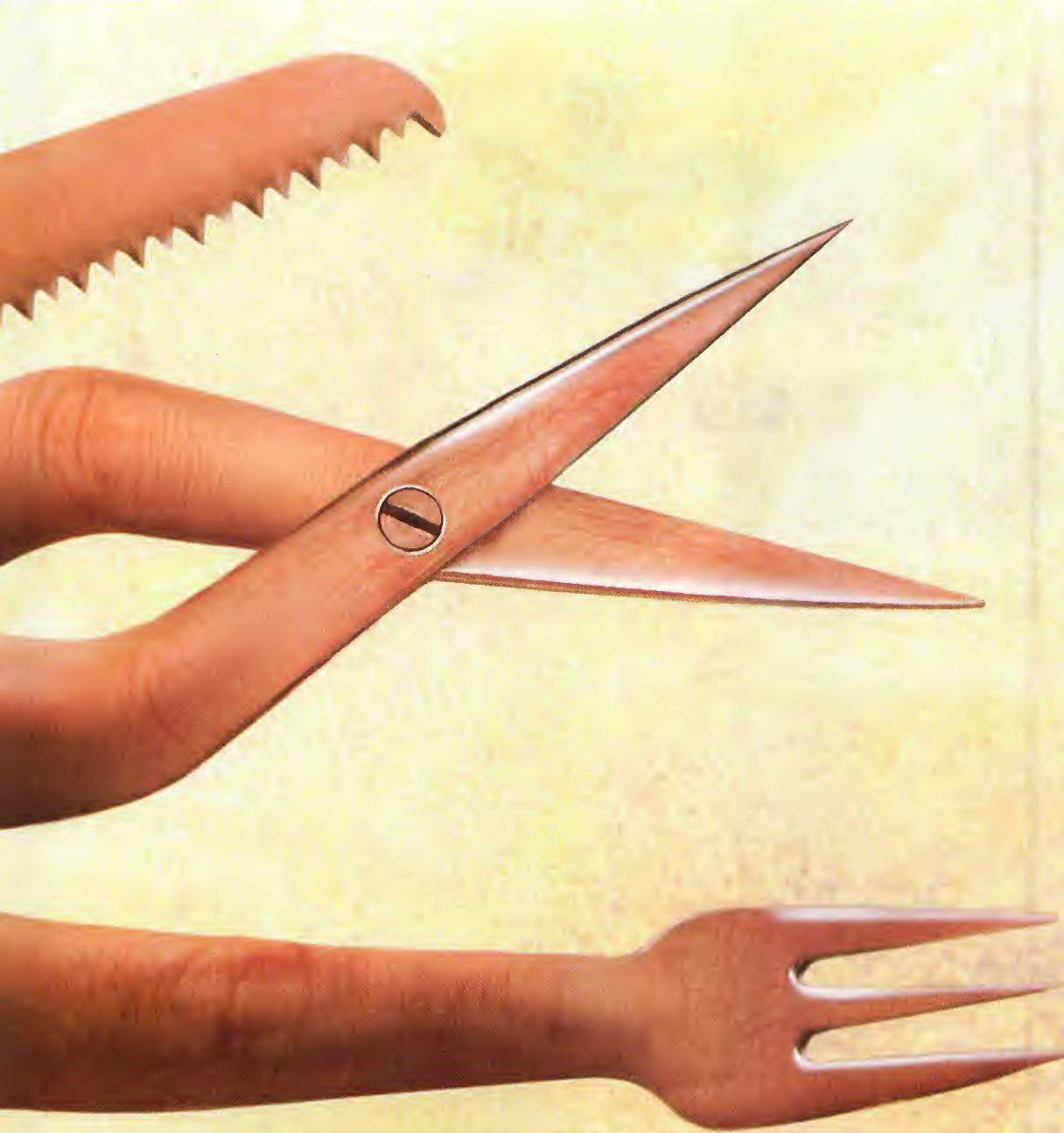
Answers to Do Us A Tape, Muzik, Kings Reach Tower, Stamford Street, London SE1 9LS. The Editor's decision is wholly biased and perverse. ● Congratulations to the winner of the Luke Slater tape - MICHAEL HARFORD OF WEST SUSSEX.



Ultra Evolved

SMOKING CAUSES

Chief Medical
1mg Tar



Ultra Low



FATAL DISEASES

Officers' Warning
0.1mg Nicotine

Warm
Up

Black Star

The Rawkus rappers more interested in reading books than making dollars

A couple of rappers are making a bit of money, so what do they do? Spend it, of course. Blow their wedge. Burn dollars. On what? A bookstore. Yes, you read right. Mos Def and Talib Kweli, the two voices who make up Black Star, the act who are about to take hip New York label Rawkus up to an even higher level of success, have just bought a bookstore. No cars, clothes or jewels. No, Nkiru Bookstore in Brooklyn, where Kweli has worked for a number of years and where these most intelligent of MCs have performed at poetry readings.

"People involved in hip hop might be more literate than the rest of America," points out Talib. "Young kids are into a lot of conspiracy theories. A lot of Gods and Earths [members of the black radical group The Five Per Cent Nation] are searching for information. Even the most gangsta, playalistic cat is gonna want to read a Donald Goines novel."

Black Star continue the conscious hip hop tradition instigated by De La Soul, A Tribe Called Quest and The Jungle Brothers. Which is just as it should be, seeing as Mos Def guested on De La's last album, "Stakes Is High".

After a couple of singles with the group UTD, Mos Def's own solo single "Universal Magnetic" blew up into one of the hip hop records of 1997. Mos, a humble man, claims to have been surprised.

"I would never have expected that anybody would care about what I was doing, or about Rawkus. I just thought it was these crazy white boys with a little bit of money who liked to put out

independent records cos they were freaks. Really! Like they were spending up their trust fund and annoying their parents."

Actually they were spending Rupert Murdoch's money, which helped, but it was the quality of the single that really caught the attention. And it was this, the Company Flow album and another single featuring Mos by a group called Reflection Eternal that forced Rawkus into the spotlight. Reflection Eternal

was, of course, Talib Kweli and a young producer from Cincinnati, Ili-Tek.

Mos and Kweli had known each other since the early Nineties and working together seemed logical. The Black Star album followed, with beats from producers Sean J Period and Hi-Tek and the rappers' strong political drive. The Black Star is, after all, the name that Marcus Garvey chose for the ocean liner with which he envisaged taking African-Americans back to their African homeland. The record's far from merely worthy of the name: there's enough good humour, loose funk, genuine soul and b-boy mayhem to please even the most political of fans.

"I guess it's kinda like taking medicine on top of a caramel sundae," Kweli suggests. "The medicine might taste bad but it's good for you and you need it, so you cover it up with the caramel sundae."

And neither is it the sort of soulless "Dream Team" project thought up by a cynical record company to shift units.

"It's shit that comes about from us sitting around building and just chilling," Kweli points out. "That's what I love about this project. It's not a corporate project, it's two friends who want to do something based on our friendship. The other shit just stifles the art. Just being an artist I have certain responsibilities. That's why I feel that as a part of hip hop I can be an example who'll take these responsibilities to the next level. Where it's not just rhetoric but actual action. I'm like, okay, you made some money off this hip hop thing, now what you gonna do? What kind of person you gonna be?"

Let's just start with bookstore owner...

words
WILL ASHON

'Mos Def &
Kweli Are
Black Star' is
out now on
Rawkus

"Playing
with De La
Soul was like
Miles Davis
playing
with
Charlie
Parker"

Page boys: Mos Def (l)
and Talib Kweli

Super Collider

Brighton techno wizards get the funk

Warm
Up

“

OH, it's this huge great doughnut buried under the ground,” says

Super Collider's singer Jamie Lidell, so matter of factly that Muzik is tempted to call in the men in white coats.

All we'd done was ask where he and Cristian Vogel found the name for their latest project. Now we're knee deep in nuclear physics.

“It's the largest man-made structure on the planet,” continues Vogel, also the brains behind much-collected underground techno labels Ferox and Mosquito. “This concrete ring the size of Paris under the ground in Switzerland. The governments of the world got together to build it so they can send tiny particles smashing into each other at incredible speeds. Apparently they've only got three more things to discover before they know the secret of life, the universe and everything.”

Then there's the software Super Collider use. No theory overload this time – Cristian simply sticks a line of Jamie's gravel-throated vocals onto the computer in their Brighton studio, then with a few swirls of his mouse instantly transforms it into a gurgling, filter-ridden ghost of its former self. Now they're talking our language.

Although experiments with the freshest technology – they even “trained” their Mac to write lyrics for them – played a big part in shaping their completed but as yet untitled debut album, it's no exercise in textbook intellectualism. Even more twisted and intense than their astounding debut single “(Dam) Cold Way Of Loving” – picture Daft Punk, Prince and Chef from “South Park” together at last – but just as weirdly accessible.

Jamie calls it “millennium pop”. Music that's informed by the dancefloor, but with universal aspirations. “I love songs that aren't afraid to go completely over the top,” he continues. “When I was 14, living in an isolated town, something like Prince was a little bit of madness I could get my hands on in HMV.”

Evidently, that same madness is still on the loose, colliding with whatever music happens to be flying around at the time. Smashing!

‘(Dam) Cold Way Of Loving’ is out on Loaded on October 26

words BEN WILLMOTT pic NIMROD CLINTON

Super sharp suited: Cristian Vogel (l) and Jamie Lidell

David Alvarado

California dreaming with the deepest techno from America's West Coast

LOS Angeles, the city of angels. A massive suburban sprawl where car culture reigns supreme and everybody is (or wants to be) a star. A city where superficiality is everything and puerile fantasy isn't just accepted, it's actively encouraged. Not the sort of place that you'd expect to find David Alvarado. After all, isn't deep, melancholic house and techno supposed to hail from the grimmer parts of Europe and America?

“I know what you mean, LA is probably one of the least conducive places in the world for any kind of artistic endeavour,” laughs a pensive but upbeat Alvarado. “People can't believe it's where I'm from, but I think a lot of the angst in my music comes from living here, it's a result of the frustration I feel. I love California, but I wrestle with LA.”

Alvarado started out as a DJ in the mid Eighties playing to huge, mainly Latino crowds of up to 10,000 people and slowly moved into production work. It wasn't until 1993, when his Worship white

label was picked up by Richie Hawtin and John Acquaviva for their house label Definitive, that his name escaped the confines of LA's Eastside Latin community. Since then he's produced over 20 releases of fantastically deep, emotive house for labels like Stickman, Strictly Rhythm, Aquaboogie, Peacefrog and Groove On, DJed all over the world and still found the time to start his own Bomb label.

All of which leads us to his new album as Sunkiss for Plastic City. Made alongside sometime partner Kenneth Graham, it's a smooth, effortlessly flowing *mélange* of Basic Channel-style dub, hypnotic percussion patterns and atmospheric string parts that will hopefully see him reach the wider audience he deserves. Not that it's given him any plans to leave the plastic city and move to Europe.

“I think living here is a strength,” he chuckles. “I'm left to my own devices. I've had to reinterpret everything. For as much as I complain about LA, it's what's helped me to create my sound.”

‘The Unfiltered Sky’ album by Sunkiss is out now on Plastic City

words DAVE MOTHERSOLE

LA face: David Alvarado

Warm
Up

No.

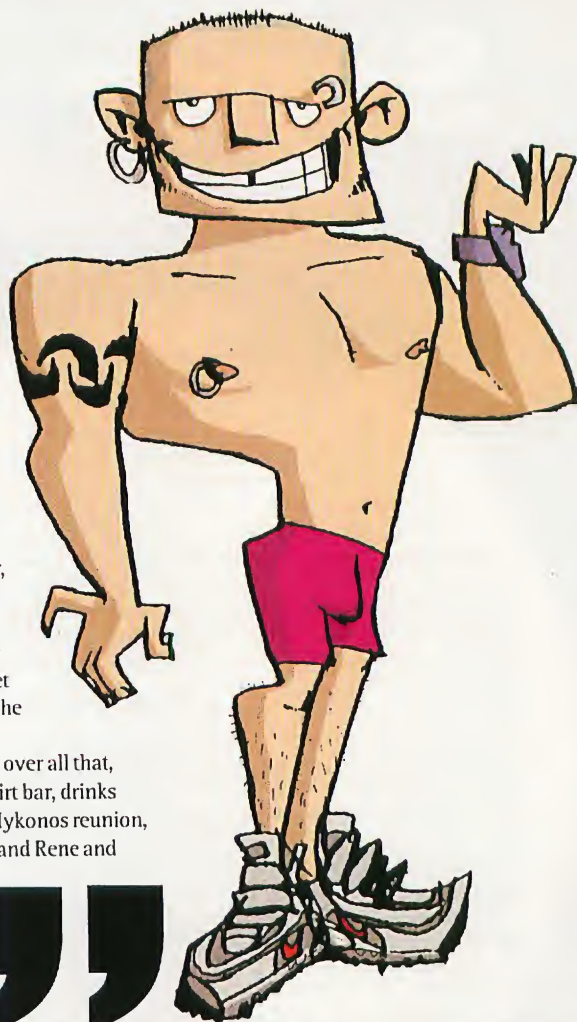
7

Tribal Blathering

Straight outta Old Compton St

“... and then she turned round and said, ‘I may be queer but I know how to wire a plug!’ Such a cheeky bitch, I mean look at the size of his arse, positively *bovine*! Anyway, four and a half hour workout at my gym and then Gavin’s having Nathan and Ramon and Jeff and Roger and I over for parmesan shavings later, lovely flat, *sooo* jealous, parquet floors and everything, Luke’s going, I mean she’s such a tart I couldn’t believe it how someone wearing *those* shorts can slag me off, I’m so over Danish boys anyway, Stormtroopers was absolutely awful last Sunday but we’re going after anyway, those last pills didn’t really happen either so we’ll get some from Stefan who works for Tower Hamlets DSS, she’s a drugs counsellor so she always gets good ones, they were hammering it hard but all that gurning, *sooo* unattractive, this one guy had a till drawer on him like you have *never* seen, I’m so over all that, Ethan’s over from New York for fashion week so we’re going to an opening at Squirt bar, drinks with Yves and Claude at Mess, might pop into Wrist Action to get a ticket for the Mykonos reunion, probably stop for a few at Boot Camp at Thud Bar in Clapham and Joel and Raoul and Rene and Sven and Marc and Rutger and Kier who’s over from Belgrade to watch Harlequins play Saracens are all going to Military Junta at The Fromagerie tonight and Stiff Bar is open late so we’re going on there later and tomorrow there’s Dickie’s private view and Swap are doing a mechanics and electricians theme night, so bit of a quiet weekend actually...”

pic JAKE



From the Dancefloor



FREESTYLERS 'WE ROCK HARD'

Freskanova (out now)
The fantastic debut album including 'B - Boy Stance' (featuring Tenor Fly), 'Ruffneck' and 'Warning' (both featuring Navigator), Muzik and Mobo awards nominated.

VARIOUS 'BIG BEAT ELITE COMPLETE'

Lacerba (out now)
The third and finest album in the acclaimed series Featuring The Herbaliser, DeeJay Punk Roc, Fatboy Slim and truck loads more.



VARIOUS 'ON THE FLOOR AT THE BOUTIQUE'

Skint (out now)
This CD is what Brighton's legendary Big Beat Boutique is all about, music that makes you dance and shout. Mixed by Brighton homeboy Fatboy Slim.

All these fine albums available at the following stores... Andy's Records Aberystwyth 01970 624581 Avalanche 2 Edinburgh 0131 228 1939 Beggars Banquet Kingston 0181 549 5871 Beggars Banquet Putney 0181 789 0518 Catapult 100% Vinyl Cardiff 01222 228990 Crash Leeds 01132 436743 Dance 2 Guildford 01483 451002 Fopp Aberdeen 01224 625052 Fopp Edinburgh 0131 220 0133 Fopp Glasgow 0141 357 0774 Fopp Leamington 01926 425443 Fopp Sheffield 01142 757585 Heartbeat Horsham 01403 272819 Hudsons Chesterfield 01246 271179 Imperial Music Bristol 0117 987 9700 Left Legged Pineapple Loughborough 01509 236791 Loco Chatham 01634 818330 Massive Oxford 01865 250476 Metro Southend 01702 436800 Soundz Torquay 01803 211097 Mike Lloyd Hanley Stoke-on-Trent 01782 269815 Mike Lloyd Wolverhampton 01902 426876 Piccadilly Manchester 0161 834 8888 Plastic Factory Birmingham 0121 233 2967 Replay Bath 01225 404060 Replay Bristol 0117 904 1134 Rhythm Camden London 0171 267 0123 Rough Trade London W11 0171 229 8541 Rounder Brighton 01273 325440 RPM Newcastle 0191 221 0201 Select A Disc London W1 0171 734 3297

CHECK YOUR HEAD

Slipping the stars under the grill

Afrika Bambaataa

Hip hop's Mr Big on The Funk, pyramids on Mars and cameras up your bum

Mr Bambaataa, can you define "The Funk"?

"Funk can be a groove, it can be the life spirit, the bass rhythms you feel, a hardcore grunt. Funk can be when you die and turn back into the essence of the funk because you're stinking. It's that nitty-gritty low-down dirty filthy good feeling that makes you let it all hang out."

You're the latest hip hop icon to enjoy the remix treatment. Do you object to hearing your music altered?

"Some of these 'Planet Rock' mixes I hear... Ugh, I can't stand them! I wish people would try to do other stuff than 'Planet Rock' and 'Looking For The Perfect Beat'. I have hundreds of other records out there."

With "Planet Rock", you took pop music into the computer age, and yet a lot of your recent work has railed against technology.

"I love technology. But I don't love it when [indicates security cameras] you've got this everywhere. You go to the bathroom to take a shit, you've got a camera looking up your ass. Technology that's used to fight diseases, to save the planet from the crater that's heading straight for us, that's cool. But you need to be wary."

Are you feeling any millennial angst? Any feelings of disquiet in the shadow of the year 2000?

"You've got to fear it, you hear so much crazy stuff. But we're

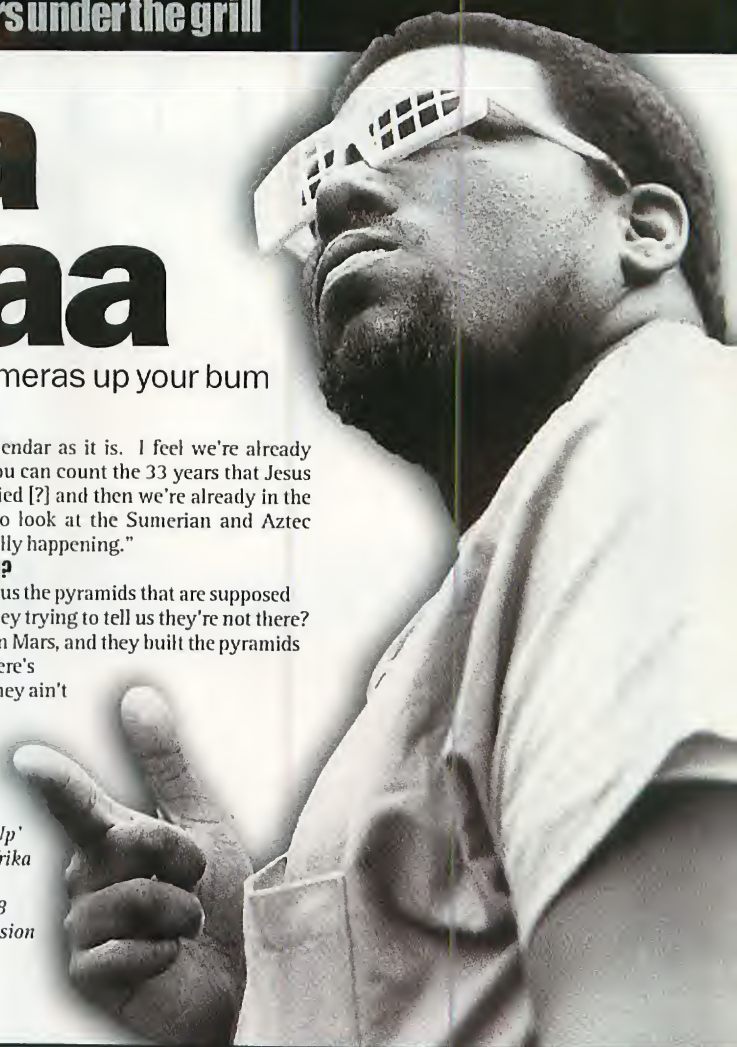
on the wrong type of calendar as it is. I feel we're already beyond the year 2000. You can count the 33 years that Jesus lived instead of after he died [?] and then we're already in the year 2000. You've got to look at the Sumerian and Aztec calendars to see what's really happening."

Anything else on your mind?

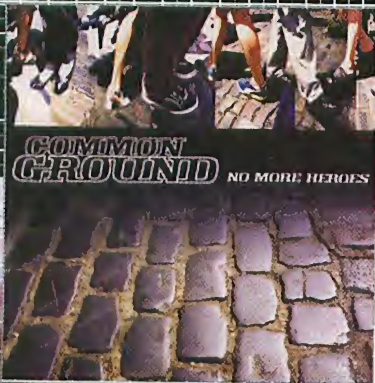
"Why haven't they shown us the pyramids that are supposed to be on Mars? Why are they trying to tell us they're not there? And if there're pyramids on Mars, and they built the pyramids in Egypt, then we know there's pyramids in other places they ain't telling us about! Who put them there? These are serious questions."

Afrika Bambaataa Versus Carpe Diem's 'Got To Get Up' is out now on Multiply. Afrika Bambaataa & Soulsonic Force's 'Planet Rock' (1998 Remixes) is out now on Passion

words PETE MACPHAIL



to the Record Store

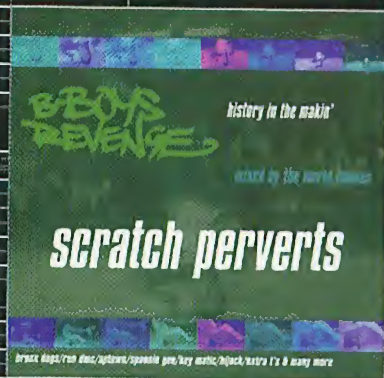


**COMMON GROUND
'NO MORE HEROES'**

Ultimate Dilemma (out now)
Ground - breaking, soul stirring, an album not to be missed. The underground breakbeat heroes bring you the release of the year. Check it.

VARIOUS 'B - BOYS REVENGE'

X:Treme (released 26/10/98)
This is the one you've been waiting for, a furious cut up, beat juggling mix taking you from the old skool to the new... and beyond!



scratch perverts

**RESIDENT FILTERS
BIG TRAIN**



RESIDENT FILTERS 'BIG TRAIN'

Lacerba (out now)
Lacerba single alert! "Hugely entertaining, top party music that doesn't take itself too seriously": Update. Wotta choo - choo - choon!

Select A Disc Nottingham 0115 958 4842 Sister Ray London W1 0171 287 8385 Sounds Good To Me Too Bedford 01234 350006 Stereo One Paisley 0141 889 4489 Time Colchester 01206 545174 3 Beat Liverpool 0151 709 3355 Way Ahead 2 Derby 01332 346808 Way Ahead Leeds 01132 042412 Blackmarket London W1 0171 437 0478 Carnival Parkstone 01202 741230 Dance 2 Brighton 01273 329459 Marilyn Eastbourne 01323 411832 Plastic Surgery Maidstone 01622 682639 Rhythm Nation Doncaster 01302 326752 See Dee Johns St Helier Jersey 01534 67868 Woody's Ferndown 01202 877820 1 Up Aberdeen 01224 642662 Jumbo Leeds 01132 455570 Rock A Boom Leicester 0116 253 8293 Paul For Music London E1 0171 790 1074 Record Centre Slough 01753 528194 Record Village London E17 0181 520 7331 Atlas London W1 0171 494 0792 Ambient London W1 0171 437 0521 Spinadisc Northampton 01604 31144 X Bolton 01204 384579 Missing Glasgow 0141 400 1776 BPM Derby 01332 382038 Trax Newcastle 0191 222 1925

3mv
△ □ ○

Warm
Up

Scanners

Video Of The Month

As chosen by James
Hyman, Senior Producer/
Director at MTV Europe



DEEP DISH

Future Of The Future Deconstruction

THE video for Deep Dish's biggest hit to date could almost be described as a swirling, erotic take on Verve's "Bittersweet Symphony" – it features a multitude of couples of all creeds and colours kissing and then swapping partners while strolling through London's South Molton Street. Director Huds' last venture into promos was a second, more acceptable version of Therapy's "Isolation", but he's probably better known for his commercials work and for shooting links for two series of the rap/r&b show "Flava".

For this promo Deep Dish chose the director, rather than the record company. In return, Huds has shown how simple creativity and a modest budget of £20,000 can produce an effective, sensual slice of pop film. Shot in a day, 10 guys and girls were cast and Huds insisted on using actors and actresses instead of models. His simple instruction – asking people to "just kiss" – apparently alarmed a couple of the girls, who left as soon as they saw what was going on. One of the men specifically asked not to be coupled with one girl as they had actually been in a relationship which ended sourly!

Where, you may ask, do Deep Dish fit into all this? Well, they sit among the action playing backgammon, a subtle nod to their Persian origins and reminiscent of The Orb's "live performance" playing chess on "Top Of The Pops". Sadly, Tracey Thorn wasn't available for the shoot – she was pregnant at the time.

Catch Deep Dish's 'Future Of The Future' and other dance music videos on MTV's Party Zone (Fridays, 7pm – 9pm, repeated on Saturdays 3am – 5am)

Win!

We've got FIVE copies of Deep Dish's "Future Of The Future" video to give away. Stick your name and address on a postcard and send it to "Deep Pan Dish Plate" at the usual address. First five out of the editor's proud Dusty Bin win. Deadline is Friday, November 13

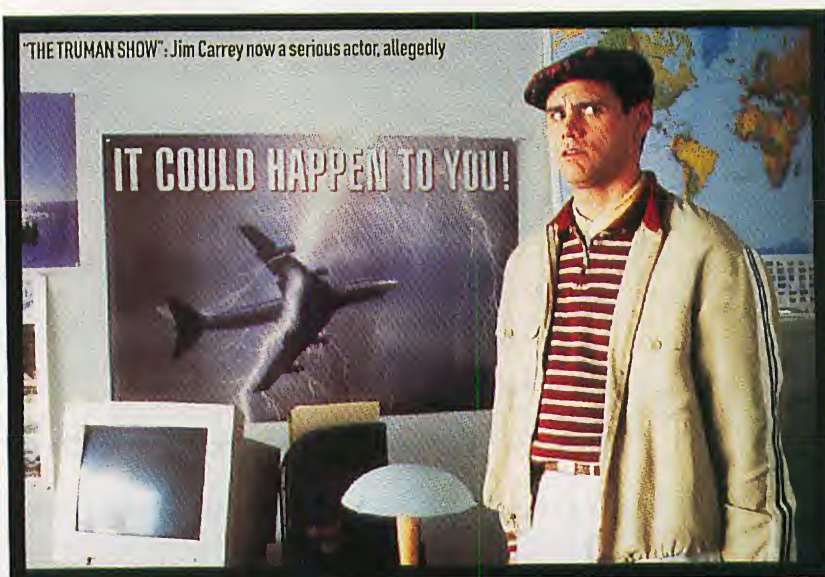


Deep Dish

Screenadelica

Pike Bishop trains a semi-automatic machine gun at the ripe head of cinema

"THE TRUMAN SHOW": Jim Carrey now a serious actor, allegedly



AFTER years playing the punchable, irritating, rubber-faced loon, Jim Carrey has switched to serious acting to play Truman Burbank, and in doing so should by rights earn himself an Oscar for his troubles. Something like "The Prisoner" meets "Groundhog Day", **"THE TRUMAN SHOW"** sees Burbank as the unwitting star of a real-life soap opera, where hundreds of hidden cameras beam his every movement into the homes of a transfixed nation, where his friends and even his family are simply extras in his life. Director Peter Weir unfurls the grim reality of Truman's existence with considerable skill, slowly unsettling his subject as grim realisation begins to dawn. Add to this a complex, moral undertow and you have a potential film of the year.

★★★★★

Re-release of the year, however, is inevitably **"THE EXORCIST"**. Revamped, remastered, and with the odd missing scene reinstated for good measure, this is still one of the most downright terrifying films ever made. Much of its impact is due to the way director William Friedkin spends the first hour establishing the sheer normality of the MacNeill household, with mother Chris and daughter Regan playing cutesy-pie happy families. By then, of course, the sheer absence of anything scary is in itself nerve-jangling, and by the time Max Von Sydow has turned up and a putrid-green Linda Blair has started tossing herself off with a crucifix, you're screaming for the exit.

★★★★★

Sadly disappointing, though, is **"VELVET GOLDMINE"**, Todd Haynes' ill-advised take on glam rock, mixing "Citizen Kane" with Oscar Wilde, David Bowie, Iggy Pop and Lou Reed. If

you can stumble through the incoherent narrative, the epic pretension and the dreadful pastiche songs, there are a few gems – notably Eddie Izzard's rock manager, and Ewan McGregor's live turn as Iggy.

★★★

Finally, worth catching is Michael Haneke's **"FUNNY GAMES"**, a dark fable in which a holidaying family meet two seemingly pleasant young men whose initially elaborate mind games soon escalate into "Deliverance"-style torture. It makes "Henry: Portrait Of A Serial Killer" look like "The Full Monty".

★★★★★

"THE EXORCIST": Linda Blair's bid for the Gurner Prize



Armchair Entertainment

Edited by Calvin Bush



Warm
Up

The Playpen

Still no sign of "Crack Whore Revenge 2", sadly. This month's games reviewed by **Matt McEwan**

NOT so much the birds and the bees this month, but rather the birds and the rats. Not much of a connection, but with a title like **"RAT ATTACK"** (PC CD-Rom) what can you expect? Rats have been sent into space. Bear this in mind. After a while they get picked up by an alien spaceship and mutated into... Super rats! After hotwiring a saucer back to earth and with a rat population explosion, your job as one of eight Scratch Cats is to wipe the floor with them in this level-based 3D cartoon with the emphasis on image. Expect a series of merchandise bearing the Scratch Cats logo to come your way soon. It's rather groovy.

Now the original version of this game was bloody irritating but **"CREATURES 2"** (PC CD-Rom) has a bit more to offer. If you like your fun Tamagotchi-themed then you'll enjoy feeding, watering and making sure your little runt of a creature doesn't kill itself on magic mushrooms or start fights with others. The world of the Norns, as they're called, has been souped up so it's more diverse and has stuff like weather! The Norns themselves are more intelligent (!?) and more diverse, being able to bang away with a new species called the Ettins to give more variety. Richard Dawkins apparently loves it but then maybe



he needs to get down the disco a bit more. Alright, alright, it's not a bad game all in all.

Another surprise comes in the form of **"BUCK BUMBLE"** (N64). This has the same shite cutesy storyline as "Mario", but even that was a great game to play and so is this. You're a robotic CyberBee of the heavily armed variety and you have to take on the Insect herd, planning to do mischief with the miniature world. Full roaming 3D and excellent graphics make this great to look at and play. Well worth a go, particularly as "Turok 2" is still just out of reach.

Just in case this sort of thing rocks your boat, try **"Jimmy White's 2: Cueball"** (PC CD-Rom). It's a snooker game, surprisingly. Brilliant 3D green baize action

but that's as much space as it's getting!

Shit, running out of room for Playstation titles. These are all good, get 'em: **"ASSAULT"** (frenzied shoot 'em-up), **"TUNGUSKA"** (3D adventure using a Resident Evil engine format) and **"WILD 9"** (better than the shelved Wild 8 and leaves the way open for Wild 10).

★★★ (all three)

Books

THE MANUAL
Headline, £9.99

LET'S get one thing straight. "The Manual", or "Ministry Of Sound: The Manual" as the spine shyly admits, is an unashamed plug for the Ministry trademark. Once you've grasped that, the rest of the book can be enjoyed for what it is: a dry humoured coffee table book for browsing and regurgitating down the pub to your astonished mates.

Like Jane Bussman's "Once In A Lifetime", "The Manual" is a rivetting potted history of what the hell we've all been up to for the last decade, presented in an easy to digest "not many troublesome words and lots of nice pictures" style. Unlike Bussman's book, however, "The Manual" is lightweight in terms of any in depth comment on our generation and skims over much of the last 10 years, almost as if authors Bill Brewster and Frank Broughton joined the rest of us in experimenting with ludicrous drug intakes, making them forget much of acid house's heritage.

Written with love, smothered with money.

★★★
Rob Da Bank



Click!

Web Sites Of The Month

Reviews by Jim Carroll (jimcarroll@hotmail.com)

Kiss 100

<http://www.kissfm.co.uk>

Kiss kick off their on-line show with the promise that there won't be any cheesy corporate shots of their DJs and instead promise real thrills like charts, profiles and such like. The design throughout the site is excellent (urban and "cool" but subtle with it) while each page simply flies onto your screen even on a slow connection.



The chart pages are well presented with r&b, house and other genres represented as well as the main daily chart.

Asian Dance Resource

<http://www.hybrider.com/>

A sweet site with all the details and information you could possibly require about clubbing and club culture in Hong Kong, Singapore, Taiwan and further afield. Besides the inevitable listings of which nights are hot and



which are not in each of the major cities, there's also a good guide to local record shops, plus a weekly RealAudio broadcast to see if the local jocks are worth your time and money.

Nagafuji

<http://www.nagafuji.com>

If you have ever seen Flash misused on a site (and there are countless examples of it, especially on the big corporate-backed sites), this one will restore your faith in both the

technology and in what online design is actually all about. The work of Japanese designer Kanwa Nagafuji from the Image Dive studio, this is quite brilliant. Simple and subtle, the remarkable use of Flash throughout makes this a definite must-see for all design freaks.

Image dive extra.



Protein

<http://www.protein.co.uk>

This is the online point-of-contact for Ninfomania, the coolest mailing list for all turned-on and tuned-in digirati. Once a week, you'll get a Ninfomania bulletin containing all the bits and pieces of digital news and information which may have passed you by during the previous

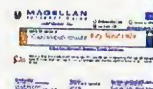


seven days. Detailing everything from the Beastie Boys' infomercial to the latest movings and shakings in the world of digital TV, this is the very definition of media on-demand.

Voyeur

<http://voyeur.mckinley.com/cgi-bin/voyeur.cgi>

Have you ever wondered just what the other people in your office or college were actually searching for? Here's your chance to find out as Voyeur takes 20 searches at random and lets you see what key words are being used. Some of course are mundane - credit cards, Megadeth, vegetarian recipes - but who was searching for "rabbits for hire" or "all+saints+in+the+nude" or even "dwarf+cream+bondage+whips+derek"? The Web: it's a funny old place. Kerr-azy!



Fun Lovin' Criminals
Boy George ft. Mica Paris
Texas
Fatboy Slim
CJ Bolland
The Levellers
Cast
Coldcut
Moby
Howie B
St. Etienne
Sasha & BT
Asian Dub Foundation
Smith and Mighty & Psalmistry
Kapta
Hydro vs. Static
Golden Girls
Keoki
Meat Beat Manifesto
Sniper
Men of Science
Vietnam Inc.
Muki
Monaco
Terra Ferma
Area 7
DJ ZX81 DJ's
Ikon
Jon Hollis
Amethyst and Matt Redman
Scott Hardkiss presents God Within
Love to Infinity
Fair

STREETWISE

'RELEASE DATE: 26.10.98'

HOUSE OUR YOUTH 2000

is the campaign to end youth homelessness for the Millennium.
To Join the Campaign, call 0345 88 77 33

House Our Youth 2000 is a campaign of NCH Action for Children. All profits from Streetwise album go to NCH Action for Children Ltd (Registered Company Number 2332388), a company limited by guarantee and registered in England, which is a wholly owned subsidiary company of NCH Action for Children (Registered Charity Number 215301). All profits from NCH Action for Children Ltd are covenanted to NCH Action for Children.



**Warm
Up**

Saints & Sinners

This month's guide to the heroes and halfwits in the world of dance music

Hey you!! Rat on a DJ. Grass up a misbehaving celebrity. If you've got a good bit of gossip, then you're a person after our own heart and we clutch you to our bosoms. Because we need YOUR nominations for saints and sinners. All contributions accepted. The juicier the better. Just jot down the story and send it to us at "Saints & Sinners" at the usual address.



Dave Seaman

The Brothers In Rhythm man lives just down the road from Scary Spice, so full marks for scaling the 12-foot fence to gatecrash her wedding, even if he was ejected by security before he'd got a piece of the wedding cake.



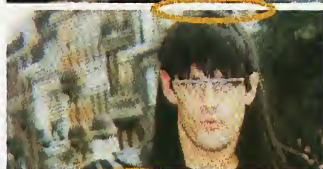
Boy George

Okay, so his DJing's not exactly the toast of the pioneering new skool, but he did have the good grace to make a guest revival appearance in the top Eighties spoof video for Les Rhythmes Digitales' "(Hey You) What's That Sound".



Kektex

Anyone who knocks out a slice of hard acid techno called "Hackney Council Are A Bunch Of Cunts" can't be all bad, can they? Even if all the council did was tell them to grow more vegetables on their allotment (*Are you sure?* - Ed).



Mark Jones (Wall of Sound)

Attended a sales conference with business partner Matt - dressed as European music journalists, complete with big black mullets, heavy metal T-shirts, skin-tight jeans and vile bomber jackets, calling themselves Hans Jobb and Kurt Fachs.



Jody (Way Out West)

Nick Warren's partner in Way Out West has been nominated for sainthood by Yorkshire's Wildlife Club, for attending an unadvertised charity event for sick children with their resident Darius and playing the event for free.



Chris Liberator

The free party champion saved reader Nadio Bella's club down at Portsmouth Wedgewood Rooms by playing for free, rocking the joint splendidly and convincing the management to give her a regular Friday night.



Ralph Lawson

The Basics resident had just undergone a serious knee operation, but that didn't stop him playing the Leeds club that night and rocking it hard.



Norman Jay

At his Good Times float at Notting Hill Carnival, some sad crackhead in the crowd was flailing around hitting people randomly. So Norm turned the music off, pointed the troublemaker out to the whole crowd and told him to piss off. Which he did, meekly.



Judge Jules

Appearing on the "World In Action" Ibiza special, Jules condemned the resigning Vice Consul: "He's representing British tourists abroad, he's in Ibiza, what the hell did he expect? Endless tea parties?" Well put, that man.



East West

The record label dropped The Aloof just as their top new album hit the shops. Corporate wankers.



Wurzel/Paul McCartney

Rock codgers wasting our time trying to cash in on the new craze the kids call "ambient music". Wurzel, guitarist with Motorhead, has just released "Chill Out Or Die", while Macca is passing himself off as the anonymous Fireman. Leave it!



Luke Pepper

The upcoming DJ was spinning out in Bahrain recently when he caught the club's head of security stealing money and drinks from the bar, beat him up with a fire extinguisher and then had to go on the run for three days to avoid heat from the cops.



Martin (Krafty Kuts)

Martin from FSUK's big beat big hopes Krafty Kuts is so desperate to publicise his band he's appearing on television's "Supermarket Sweep" with his wife. The date? November 3. Do not miss.



Darren Hughes

What is it with club personalities suddenly all wanting to be on TV? Ex-Cream man Darren Hughes gave up his mansion to "Changing Rooms" and spent most of the programme worrying about where his gold discs were going to be hung.



Malcolm McLaren

The ageing and rather tiresome maverick manager had the cheek to get up on stage at In The City and claim he'd invented hip hop. Which must have come as news to people like DJ Kool Herc and Afrika Bambaataa.



Jeremy Clarkson

For nearly sending Muzik's Ben Turner hurtling off the motorway when he was on his way up to Access All Areas in Leicester, thanks to a typically Clarkson piece of dodgy inside overtaking. Your name is now with the authorities, fatso.



Urban DK

Lindy Layton and crew have covered the reggae classic "Police And Thieves" so appallingly we had to make room for them in SAS. It's an honour we rarely bestow, and bear in mind we hear a lot of duff tunes. ...



Moving Shadow

Much as we're avowed fans of jungle's granddaddy label, we deplore their treatment of animals. Why? Seems a dead mouse was found behind the bassbins in their studio, apparently the result of Rob Playford's powerful audio vibrations.

**Warm
Up**

Compiled by Adam & Yves

Blaggers

ple

Christmas is only 72 days away. Get shopping! AT ONCE!

Japanese Gadgetry
Ever wondered why Japanese people are always trendier than you? It's obvious. They have access to miraculous gadgets such as these...

► PopHalo Glowing Watch

Ideal when you're stuck in the bowels of the earth, or on the seventh level of Hades, or somewhere in deep space, and you need to know how long it is before Corrie starts, basically.



▼ Canon Talking Fridge Magnet

Record a reminder for yourself by speaking into this talking fridge magnet. Here's some examples: "Ring Lance about the Cortina"/"Buy extra milk for Tuesday"/"Get prescription for Mum". Alternatively, why not just swear loudly into it and make crude suggestions about your flatmate's relationship with his dog?



◀ Wearable Ashtray

Working on an oil rig? Travelling through a potential forest fire zone? Avoid incendiary mishap by wearing your fag ends round your neck until you find a bin. You'll smell like Dot Cotton, but at least you won't need skin grafts. Cheers!



● FreePlay Wind Up Torch and Radio

Some people think that throwing occasional copies of "The Times News Review" into recycling bins will save the world. Sorry - it won't. Nonetheless, these environmentally friendly devices will be fun in the gloomy, energy-free, post-apocalyptic world, won't they? (Batteries not included)

Available from most good electrical retailers



Readers: are you over 45? Is your name Roger? Or Cyril? Is your idea of fun spotting rare fungi on long walks through the Yorkshire Dales with your wife Wendy? Do you think Paddy Ashdown is "a decent sort"? You almost certainly possess several pairs of these sensible shoes, currently the hottest thing since, er, whatever it was we wrote about last month...

Birkenstock Charleston, £89.95.
For info call 0171-603-2644



Birkenstock Super-Birki, £32.95.
For info call 0171-603-2644





Promotional Item Of The Month!

Bob Sinclar Wet Wipe

You know the routine by now: two, three, four, five, six, seven, eight... And WIPE!

Hugo Boss Vending Machines

Hugo Boss has decided to rid the world of those irritating urchins who lurk in nightclub toilets spraying solvents into your face while you're trying to wash your hands. They're replacing them with these designer perfume dispensers. NEXT MONTH: Ministry Of Sound to replace "security" with flesh-eating killer robots. No change there, then.



Most Wanted: Sensible Shoes

Clarks Rambler II, aka "Cornish Pasties", £59. For stockists call 0990-785-886



Clarks Wallabies Nathalic, £79.
For stockists call 0990-785-886



Industrial by Camper, £76.
For stockists call 0171-409-3114



Pelotas by Camper, £76.
For stockists call 0171-409-3114



Clarks Wallabies, £75.
For stockists call 0990-785-886



Clarks Nature II, £65.
For stockists call 0990-785-886



Strange Brew – high strength home listening...

Warm
Up

Plone

Who are they?

Billy, Mark and Mike: three sensible sweater-wearing vintage synth devotees from Birmingham who recently signed to Warp on the strength of a few gigs and the single "Press A Key" on the Wurlitzer Jukebox label.

What do they sound like?

"It's hard to describe," Mark admits, "but melody is one of the main ideas behind it." Plone, you see, are tunesmiths of the old-fashioned kind, knitting strands of gentle synthetic sound together with lilting bossa nova rhythms and occasional vocodered wordplay. Imagine Air producing Tinky Winky's first solo single and you won't be too far off course.

"Teletubbies"? You cannot be serious.

Plone will grudgingly admit to a penchant for "Seventies kids' TV themes – 'Rainbow', or the old 'Sooty' tune," alongside their soundtrack habit and regular dosage of reggae and vintage rocksteady. But "it's not all kiddies' songs," Billy hastens to add. "The third track on the new single [the inexplicably-titled 'Sunday Laid Moo'] is a bit moodier. We've got a lot of stuff like that – still tuneful, but with more depth to it."

"A lot of the songs are like expressions of mood. Just sort of. . . Expressions of mood," Mark expresses, moodily.

So they're a bit on the moody side, then?

"We're probably a bit serious on stage sometimes," offers Billy.

"It can't be helped when you're dealing with old technology," Mark continues. "You've got to keep your eye on what dial's pointing where."

"Our sound is quite complicated," Billy adds. "It's not like a groove which you can just put things over the top of. If we were just playing over a beat, maybe we could move around and look a bit more rock 'n' roll."

What are they doing now?

Taking a break from live performance to record their debut album, due for release early next year on Warp. More of the same? Don't count on it. "We



Plone model their "back to school" knitwear range

don't put any restrictions on what we do," Billy concludes. "One day we might wake up and decide we want to do something really banging."

Plone's 'Plock' EP is out now on Warp

words TOM MUGRIDGE

WINNERS!

A complete Pioneer CD mixing unit worth £1000 plus "Nu Skool Breakz" dub plates



STRUGGLING to cope with all this new-fangled CD mixing technology? Currently wiring up two Eighties portable CD players via some second-hand mixer you got down Dagenham market? Convinced that there's only one way to spin music and that's with 12-inch things that go round and say Techniques on them? Then you, sir, are living in the dark ages and this competition is going to bring more light into your life than an exploding supernova detonating itself in your undergarments.

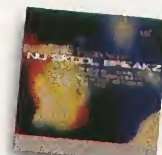
Because top hi-fi manufacturers Pioneer have teamed up with "Nu Skool Breakz" to endorse their tour and provide one toppermost CD mixing set to our

winner. "Nu Skool Breakz Volume One" (Kickin') was one of our Vital Compilations earlier this year, and for "Volume Two", two leading lights on the scene – Rennie Pilgrem and Danny McMillan – have come up with another stormer. There are exclusive tracks from Katerpilla, Boundary Hunters, Thursday Club and Freq Nasty and loads more future electro breakbeat genius too. Watch out for a full review in the next issue of Muzik.

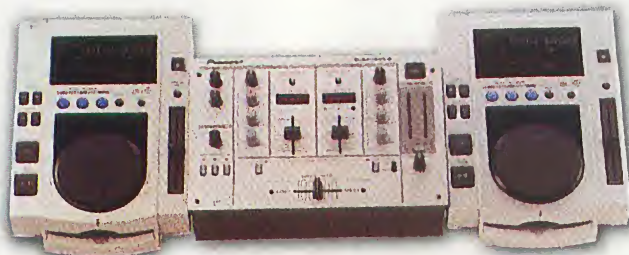
Pioneer's new CDJ-100S retails for around £300 and we've got two of them, plus a superb DJM-300S mixer to complete the set. There are far too many features to mention, but suffice to say, this is the ultimate home DJ set-up. The winner blags the lot, along with a copy of the album. Three runners-up get an exclusive dub plate with two tracks off the album as used by Rennie himself to mix it, plus a copy of the album.

To win, just tell us the name of Rennie Pilgrem's nu skool breakz band:

- a) Detroit Stuntz? b) Philadelphia Bluntz?
- c) New York Jumpz?



Mark your postcard 'Nu Skool's Pioneering Kool' and send it to Muzik, IPC, King's Reach Tower, Stamford Street, London SE1 9LS by Friday, November 13. Winners will be drawn at random from the mailbag. The editor's decision is final. Sorry, but competitions are NOT open to overseas readers.



WINNERS PUSSYFOOT: WINNERS: Grebo - Hants, P Seoble - Essex. **LEVI'S: WINNERS:** Joanne Hodgson - Durham, Dean Thomas - London, Marco Smith - Edinburgh, Glyn Chidley - Nottingham, Nick Anscombe - Calverton. **RUNNERS-UP:** Tim Clough - Fiskerton, Brian Morrison - Glenrothes, Simon Hedley - Tunbridge Wells, Stephen Baron - Llanwit Major, Michael Harford - Burgess Hill. **IBIZA/STARDUST:** Jesper Hein - London, Glenn Crawford - Sunderland. **FAITHLESS VIDEO:** Gill Sahotig - Bude, Leon Edwards - Southampton, R Rex - Mapperley Park, Emily Jones - London, Evelyn Clayton - Harrogate.

Sunshine Groove

The new wave of French funkateers *est arrivé*

PRINCE. Sting. INXS. Edith Piaf. Somehow, French duo Sunshine Groove have worked with all of them and still emerged with their reputation intact. Hang on a minute, we hear you say. Even though one of them's the French answer to Vera Lynn and has been the wrong side of the grave for a fair few years? Yes, but in a world where virtual Beatles reunion singles are a reality, the humble sampler has helped establish David Chong and Bruce Keen as national heroes in their home land.

Taking the old Piaf standard "La Foule" and transforming it into a dapper slice of haunting house may evoke the ghost of Doop, but rest assured, the result's a barnstorming bastard of a tune.

Translating far better over here, however, have been their series of "Sunshine Funk" EPs. Two down so far, this is the sound of Daft Punk's older, more muso brothers reliving their childhood with twice as much fun. Alongside the established French trademarks of hard-whuppin' filtered loops and P-Funk samples, Sunshine Groove stir in unhealthy portions of insane comic book capers, multi-textured group jams and a twist of pure soul. No wonder their essential "Rise Of Funkaticus" had Boris Dlugosch raving down the phone line and Slam's Orde Meikle citing it as his secret tune weapon.

But what about those inevitable Daft Punk comparisons? David has clearly dealt with this one before.

"I really don't think we're that similar, because they have such simple beats. You recognise them instantly. Our stuff's got far more arrangement," he says.

Sunshine Groove's forthcoming downtempo EP on Yellow should stand as proof – three tracks of intoxicating summer funk which come on like LTJ Bukem in a fat acid wonderland. Unmissable stuff indeed and the somewhat accidental result of Bruce's soundtracking and production work (he's the one who's engineered for Prince and other luminaries).

David: "He was working on an advert soundtrack which they turned down. So I asked if I could use the parts to make my own track. He was so mad his music had been refused, he said yes. He didn't want anything to do with it any more!"

Good to see that the Gallic temperament can produce more than just the odd flying kung-fu kick.

The 'Deep Hot' EP and 'Sunshine Funk Volume Three' are released this month on Yellow and Sunshine Funk respectively

words CALVIN BUSH



Uppers

- Those cheesy but cheeky bootlegs keep on coming – Beastie Boys' "Intergalactic" is the one that's melting the record shop tills right now
- Jay-Z sampling cute kiddies' musical "Annie" – and still managing to turn it into a hip hop anthem. What would Daddy Warbucks say?
- Ronin Ro's "Have Gun Will Travel" – top book, lifting the lid on the sordid story of West Coast hip hop label Death Row
- Germany's new wave of speed jazz. Jazzanova, Rainer Truby Trio and A Forest Mighty Black showing us Brits how it should be done
- Steven Emanuelle, for finally giving the garage underground a well-needed kick up the arse with his radical new single on Ice Cream
- Sunday awaydays to the country now the mushroom season is upon us
- Bugged Out bouncing right back with a storming first night at Nation in Liverpool
- Dodgy kebab shops that sell lager and Rizla all night – but only if you ask nicely. Better than the 24 hour garage any day
- BBC2's "Maximum Bob" – top class hallucinatory Sunday night telly. Just the ticket when you're still grappling with the boundaries of reality after a weekend at it

Uppers & Downers

Sticking a thermometer up clubland's arse and checking the temperature

Downers

- Going down with Balearia – the Ibiza flu you've still got two months after your holiday
- The current London fashion trend to look a bit "special". After sandals with socks, self-inflicted punk haircuts and shoes that look like Cornish pasties, what next? We're looking forward to leg irons and sticky tape on your glasses in the new year
- Ibiza's over for another season. Still, bring on next year, we can't wait for Space 1999!
- Dahlarge update – still missing, still holed up somewhere in the Manumission motel. And now he might stay for the winter!
- Piss-poor remixes of Duran Duran's "Girls On Film", Tin Tin Out and Attica Blues should hang their turd-polishing heads in shame
- Thomas Bangalter and Bob Sinclar falling out over "Gym Tonic". Not to mention East West thinking that getting a cheesed up, Bangalter and Fonda-free, Spacedust remake is a good idea
- Remember when sweaty ravers used to get given free ice pops in clubs? Well, the Ministry have someone wandering round selling the little blighters. Bit blimmin' cheeky, if you ask us
- Staggering home feeling slightly "refreshed" and throwing up outside the local police station. Still, at least it got us a bed for the night. With bars on the door



Ericsson Muzik Magazine Awards 1998

OCTOBER 1, 1998. The King David Suite, London. **THE** event of the year – Muzik's annual handing out of our now familiar smiley gongs to the winners of the most prestigious awards in dance music. An old synagogue might seem a strange venue for such an occasion, and let's just say that not all of the behaviour on the night was 100% kosher. But they came, in their thousands, they freeloaded on our no-charge food and booze and they had it large as oversized sacks of nutbags. So, over the next four pages, we present, for your delight, the whole of clubland collectively losing it at the party of the year. And for all the results, turn to Page 40 for a full rundown.

words **Andy Crysell** additional reporting **Ralph Moore, Kevin Braddock, Tom Mugridge**
pics **Jamie B & Raise-A-Head**



Tall Paul (l) and Brandon Block



Grooverider and Goldie



l-r: Barry Ashworth, Simon Raine (Gatecrasher), Dave Beer, Dave Clarke



Zoe Ball presents the Best New DJ award to Pure Science



Norman Cook

The US invented dance music, the UK made it a cultural phenomenon, but the 1998 Ericsson Muzik Dance Awards (supported by Virgin Megastores and Radio 1) confirmed it's the French who currently rule supreme. Thomas Bangalter scooped the Best Single award for Stardust's "Music Sounds Better With You", while Air's "Moon Safari" was

honoured as the Best Album.

That's one World Cup and two smiley gongs for our chums across the Channel, so we figured we'd better toast their success on October 1 – at the palatial King David Suite in central London – as the ultimate dance music magazine once again staged the ultimate celebration of dance music ("The Oscars of clubland," according to the "Evening Standard"). We toasted them with strange Russian

lager. Until we got quite stupidly drunk. *Santé!*

Our comperes for the evening, Pete Tong and Zoe Ball, guided us through a veritable who's who of dance stars. Goldie presented the Producer Of The Year award to Optical. Gatecrasher halted Cream's two year winning streak by seizing the Best Club award, and an ebullient Dave Beer, phat cigar in mouth, bowled up to receive the Best Small Club gong for Basics.



A live Double Egg moment: Carl Cox gets his gong out



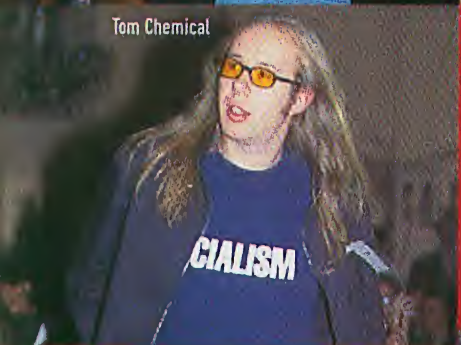
Tall Paul



Sister Bliss and Maxi Jazz of Faithless



Thomas Bangalter: masks look better on you



Tom Chemical



Air's Nicolas Godin



Fabio (centre) and Jurassic Two



Gush gush. Kissy kissy. Those Awards Winners have their say

SISTER BLISS, FAITHLESS (BEST LIVE ACT)

"It's an absolute vindication. It's been two and a half years of very hard work from virtually no recognition at the beginning. This is really fantastic for the band, they put in so much hard work to make it a reality that you can perform dance music live on stage, not just using backing tapes or a DAT player. The spirit of the British raver is alive, it really is. People say dance music is falling apart, but to me, people getting sploshed up at Glastonbury was amazing."

SHARAM AND ALI DEEP DISH: (BEST INTERNATIONAL DJ)

Sharam: "It's cool that people are recognising what we do as DJs. We don't follow any rules - we have our own set of rules. We still have a lot of work to do. We're gonna be really busy in the future. It hasn't even started, dude!"

Ali: "Praise to Allah!"

CARL COX (BEST ESSENTIAL MIX)

"It's been amazing. We all play music from our hearts and not because of marketing, promotion or whatever. The people, the ones who have voted have put us where we are today. That's a great thing to take home with me."

AIR (BEST ALBUM)

Nicolas Godin: "I'm happy, I'm always happy. That's the secret - to be happy all the time!"

THE CHEMICAL BROTHERS (BEST COMPILATION)

Tom Rowland: "It was quite strange the way it came together. We used to make these cut-up records for us to DJ with. We couldn't find records that we wanted to play out so instead we were cutting up records and putting them in a different context. And the mix album just came out of putting these acetates on one album. We've been in the studio for ten months now and we start recording the new album on Tuesday."

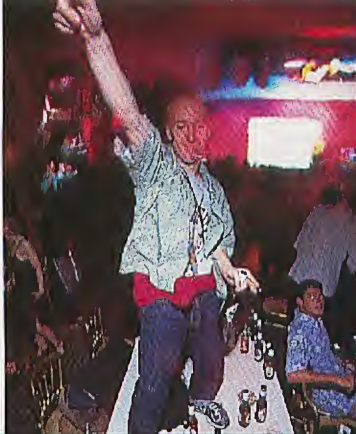
The Freestylers' extraordinary success was acknowledged when they were declared Best Band. And they're clearly a brave bunch - they had to walk right past Noel Gallagher and wife Meg en route to the stage. "B-Boy Stance", their first single, remember, borrowed huge chunks of Oasis' "Wonderwall" without Gallagher's permission. Noelly G didn't seem too bothered, though. He was busy laughing at Brandon Block's relentless comic

misbehaviour. He then presented the award for Best Compilation to Tom Chemical Brother for "Brothers Gonna Work It Out". Having seen the two stood side-by-side, we can reveal that Tom is around 15ft taller than Noel.

Judge Jules dashed from a Radio 1 outside broadcast studio to collect his award for Best Radio DJ. It was the perfect opportunity for the whole room to be reminded of his immortal line,

"Like toilet paper, we're on a roll." Norman Cook saw fit to mark his Best Remixer conquest by reciting a limerick. A limerick about buttocks. Being contrary sorts, Deep Dish thanked "all the people who didn't believe in us." While Brandon Block picked up the Caner Of The Year award on behalf of the still AWOL Derek Dahlarge - and made it obvious he's as patently mad as ever, despite





Carl Cox



Jocelyn Brown



Danny Rampling



Say cheese: Zoe Ball (centre)



Fabio (left) and Bryan Gee



The Gatecrasher boys



**SIMON DUNMORE, AM:PM
(BEST LABEL)**

"It's kind of good, kind of ironic cos the label's no more. AM:PM belongs to Polygram now and my new label belongs to me. I'm really pleased because it means that people acknowledge we did a good job."

**STARDUST – THOMAS
BANGALTER, ALAIN BRAXE &
BENJAMIN COHEN (BEST SINGLE)**

Thomas Bangalter: "I'm just pleased about the whole thing for France. I don't attach any importance to the award itself but having won Best Album last year for Daft Punk and this year Best Album for Air and Best Single, I think as a whole it's really surprising and pleasing. France has been off the map for music for too long now."

Alain Braxe: "I'm very happy because for the first time this type of music has touched everybody. That's why we make the music – it's for people. If people are happy listening to our music that's all I want."

**TALL PAUL
(BEST DJ)**

"I'm absolutely chuffed, it's excellent. I'm sitting next to Grooverider, and Carl Cox won something earlier on. They are two of the reasons I got into the dance industry in the first place and to be honoured in front of those guys is very special for me."

**DANNY RAMPLING
(OUTSTANDING CONTRIBUTION
TO DANCE MUSIC)**

"Receiving that was just so magical. I am so honoured and proud to be given that award. I believe in what I do, I have a huge passion and I'm still here doing it. Dance music has expanded so much and the music has become more sophisticated but it still has that independent spirit. Accepting that award tonight is for all those people who come out every Friday and Saturday night and support DJs and the industry itself."

**BOB DOG (MEGADOG)
(EVENT OF THE YEAR –
MEGADOG BEACH FESTIVAL)**

"I was very surprised to be nominated by Muzik and very surprised to win. There's been seven years of Megadog, it's still happening and people still fucking love it. Because we never played the game of booking the big famous DJs we're seen as somehow outside of it all, and we're not. We've turned a lot of people on to the dance scene and I've always felt we deserve a lot more respect than we get."



having been "clean" for the last two years.

The most poignant moment of the evening came when Tall Paul was announced as Best British DJ, an award dedicated to the late, great Tony de Vit. "If Tony was alive, I know he would've won this," Paul commented. The evening's biggest cheer came when Danny Rampling was recognised for his Outstanding Contribution To Dance Music. Clearly moved, the

Shoom-ster thanked more or less the entire room, signing off with the line, "Viva house music."

Then Bangalter arrived on stage for his moment of glory in a sparkling, silver S&M mask. At which point Muzik was accosted by the man who'd win Caustic Wit Of The Year every year if there was such an award. Ladies and gentlemen, we give you Terry Farley: "If the French had put as much effort into World War II as they do into their music, we

wouldn't have had to bother with D-Day." Ouch...

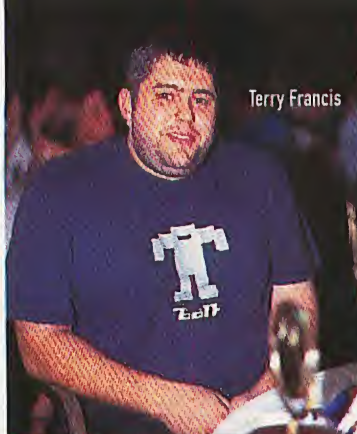
At the after-show party, the music definitely sounded better with this lot: Danny Rampling playing a Shoom set, Sasha an old-skool piano house mix, Carl Cox with sexy disco galore, Phil Perry with classic funk and Norman Cook mashing up loud and lairy house. With the booze flowing dangerously freely, people who'd previously been spotted having



mbr
BEST BUY



The November issue of **mountain bike rider** magazine, will be available in all good newsagents on Wednesday October 7 priced just £2.95; just get out and buy it.



Terry Francis



Phil Perry



Phil Gifford



Navigator (The Freestylers)



Deep Dish



Aston and Navigator of
The Freestylers



Julian Jonah (187 Lockdown)
and Tara Palmer-Tomkinson



AKIL, JURASSIC 5 (BEST NEW ARTIST ALBUM)

"I'm overwhelmed. Thanks be to God, that's all I can say. People are now really understanding what hip hop is. It went through different phases – you learnt about breakdancing and DJing, but all those things faded away and the only thing that remained was rap. So now we bring back the true essence."

DAVE BEER (BASICS) (BEST SMALL CLUB)

"The award represents house music – the culture of having a good time and believing in what you're doing and not doing it just to make money. We just love what we do, we've stuck to our guns and we've succeeded. When we lost the club we had nothing, so we just said, 'right, we'll just get a few of us together and we'll do what we like doing best.' And the vibe is unbelievable."

NOEL GALLAGHER (OASIS)

"The Beatles were dance music. It's all just music at the end of the day and music will be going on for ever and ever and ever. It doesn't really matter about dance music, indie music, pop music, rock 'n' roll – that's all bullshit. It's like what Jimi Hendrix said – there's only two forms of music, good and bad."

GROOVERIDER

"It was great to see everyone being represented. Hopefully we'll still be doing it in 10 years but in a new format. I'm not saying it'll be the same music, cos who knows? But there'll always be dance music because we like to dance!"

JUDGE JULES (BEST RADIO SHOW)

"I'm especially chuffed cos I was sitting in a back room interviewing people, all these people gloating about their awards and then someone came out and said I'd won one. I still love it all now as much as I ever have."

NORMAN COOK (BEST REMIXER)

"I'm over the moon. It really did mean a lot to me. With a lot of what I've been doing it's been like, 'is he pop, or is he dance?' And for the dance music fraternity to accept me means a lot, cos that's where my heart is. I love nightclubs and getting drunk and being stupid, not pop stars and 'Top Of The Pops' and this feels like my crowd tonight. I love these people and it's really nice when they give me love back, cos sometimes they question my motives."



serious conversations about record distribution were instead wibbling on about children's telly, custard and wildebeest. Seek out Jurassic 5 if you want to hear the evidence – they spent most of the night taping people's conversations, claiming that they're going to include them on their next album. Kate Moss, MTV's Simone Angel, Asian Dub Foundation, Underworld, Holly Johnson, "It Girl" Tara Palmer-Tomkinson and Urban Takeover were

all caught in various states of disrepair, soaking up the atmosphere while attempting not to yack it up again in the nearest toilets.

Proving Muzik's awards rock harder than anyone else's, the bods from environmental health closed our party down halfway through Norman Cook's magnificent house set. So we all scarpered off to the (after-after-show) party at the Met Bar. Pah, and then that event was shut down,

when the Met Bar's owners got "scared."

So now the preparation begins for next year's awards. Will the French be nominated for so many gongs we're forced to stage the ceremony in Paris? Will Brandon Block come out of retirement for the Caner prize? And, most importantly, will our bloody hangovers have gone by then? Worryingly, we think not.





TWICE AS NICE

Sexy Stylish R'n'B & UK Garage

'Club Of The Year - Album Of The Year'

DJ Magazine

Over 150 minutes mixed by DJ Spoony, Steve Sutherland & Fitzroy 'Da Buzz Boy'
Featuring tracks from Roy Davis Junior, Total feat. Notorious B.I.G, Jhelisa,
Dreem Teem, MJ Cole, Chubb Rock, Maze, Mantronix, MAW feat. India,
Mica Paris, Lenny Fontana & Tuff Jam.

Released 19th October. Available as a Mixed Double CD & Cassette.

Album Launch Party: Sunday 18th October - Club Colosseum, Vauxhall, London SW8.

The Winners



WELL, here they are. All the results. All the winners. And the nearly-winners, because there's no losers around here. Here at last is the tally of awards from this year's Ericsson Muzik Magazine Dance Awards, some of them voted by you, others chosen by us, all of them reflecting just how dynamic the dance music scene is right now. If anyone tries to tell that the music industry is in a recession right now, point them in the direction of some of our award winners and say them to open their ears. Then tell them to piss off. The sheer diversity of this year's nominations astonished us – everything from hip hop to hard house, techno to twisted drum & bass has shone through. Making the final decisions was almost impossible, and some took the Muzik office closer to a mass outbreak of fisticuffs than ever before. Well, since last year, anyway. But now it's all over and we can get on with doing what we do best – having a damn good argument over next year's winners.



Best Album – Voted by Muzik readers

AIR – Moon Safari (Virgin)
A classic of modern exotica, the Paris pair tapped into a rich seam of psychedelic inspirations from the Beatles to Jean Jacques Perrey to craft a chill-out beauty that will live long in the memory. Woozy, hypnotic, lush and entrancing, if George Martin was ever to craft a post-clubbing answer to Sergeant Pepper, this is it.

Runners-Up

BEASTIE BOYS – Hello Nasty (Grand Royal)
MASSIVE ATTACK – Mezzanine (Virgin)
PROPELLERHEADS – Decksanddrumsandroknroll (Wall Of Sound)
U.N.K.L.E. – Psyence Fiction (Mo' Wax)



Best Single – Voted by Muzik readers

STARDUST –

"Music Sounds Better With You" (Roulé)

The most eagerly anticipated single this year was unquestionably also the finest. A magical moment of serendipity from Alan Braxe, Daft Punk's Thomas Bangalter and vocalist Benjamin Cohen, its beauty was its simplicity – those star-kissed vocals, the Chaka Khan riff, the gentle house rhythms. Soul food par excellence.



Runners-Up

FATBOY SLIM – "Rockerfella Skank" (Skint)
DAVID MORALES PRESENTS THE FACE – "Needin' U" (Manifesto)
MOUSSE T – "Horny" (AM:PM)
RUN DMC VERSUS JASON NEVINS – "It's Like That" (Profile)

Best Small Club – Voted by Muzik readers

BASICS (Mint, Leeds)

DAVE Beer and his Back To Basics crew return with the real blueprint for clubbing in the late Nineties, reducing his empire to an intimate 650-capacity club whose focus is on funky underground house. Ralph Lawson and James Holroyd are the residents, while the crowd is the perfect mixture of spotters and dressers. Nobody deserves this award as much as Beer.

Runners-Up

BIG BEAT BOUTIQUE (Brighton)
BUGGED OUT (Manchester)
NY SUSHI (Sheffield)
WIGGLE (London)



Best Club – Voted by Muzik readers

GATECRASHER

(The Republic, Sheffield)

CREAM have finally been knocked off the top by Simon Raine's Gatecrasher, which has become the favourite dancefloor for both Pete Tong and Judge Jules as well as most of you. It seems you lot needed somewhere new to cause chaos, and this overwhelming victory represents a fresh outlook on dance music from thousands of newcomers.

Runners-Up

CREAM (Liverpool)
GATECRASHER (Sheffield)
KELLYS (Portrush)
PROGRESS (Derby)
TRADE (London)



Best Video – Voted by MTV viewers and Muzik readers

THE PRODIGY – "SMACK MY BITCH UP" (XL)

If the single was offensive, then the Prodigy's (banned) video really pushed the boundaries of good taste: full-on puking shagging, drug-snorting and general anarchic mayhem during an anonymous bruiser's raucous night out. How come none of us ever have sessions like that?

Runners-Up

APHEX TWIN – "Come To Daddy" (Warp)
SQUAREPUSHER – "Come To Daddy" (Warp)
ALL SEEING I – "The Beat Goes On" (ffrr)
BEASTIE BOYS – "Intergalactic" (Capitol)



Best Ibiza Club

MINISTRY OF SOUND at Pacha
Friday nights in Ibiza Town and there was only one place to be – Pacha, where MOS' continued love affair with deep, hard and scorching American house and garage combined with Pacha's near-claustrophobic intensity (a rare feat for such a huge capacity venue) made for a night as intimate as it was insane. Even Maradonna could barely contain himself. No bleedin' wonder.

Runners-Up

CREAM @ AMNESIA
MANUMISSION @ PRIVILEGE
MISS MONEYPENNIES @ EL DIVINO
SPACE



Best New Artist Album – In association with Virgin Megastores

JURASSIC 5 – "Jurassic 5" (Pan)

A truly timeless classic and possibly the finest hip hop debut since De La Soul's "Three Feet High & Rising", Jurassic 5 married old school sensitivities with late Nineties jeep beats to come up with one of the most joyful, kaleidoscopic, exuberant, barrier-trashing new art riots that Nineties hip hop has yet produced.

Runners-Up

ASIAN DUB FOUNDATION – "Rafi's Revenge" (London)
DEEP DISH – "Junk Scienc" (Deconstruction)
FREESTYLERS – "We Rock Hard" (Freskanova)
GROOVE ARMADA – "Northern Star" (Tummy Touch/Pepper)



Best New DJ – Sponsored by Ericsson

PURE SCIENCE

DERRICK Carter, Terry Francis and now Pure Science. The one award which makes the entire industry put their hand in their pocket and support what Muzik believes to be the best new name around. So he says he's not a DJ, but Pure Science has simply re-invented the profession. Watch this man fly...

Runners-Up

ADAM FREELAND
STEVE LAWLER
RICHARD SEN
SONIQUE



Best International DJ

DEEP DISH

Like all the best DJs, Deep Dish's Ali and Sharam take you on a journey, but they also push at your prejudices, throwing everything from smooth

dubby house to crunching hip hop and pounding 140 BPM techno into the mix, whipping up a storm wherever they play. We waited long enough for them to finally make it over here – and by jiminy it was worth it.

Runners-Up

PAUL VAN DYK
DIMITRI FROM PARIS
JEFF MILLS
ERICK MORILLO



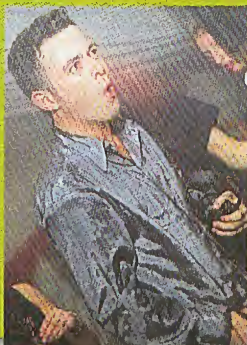
Best Radio Show

JUDGE JULES

Tongy might be the guv'nor, but Jules also now makes you get up, put on your glad rags and get out on the town. Like Chris Evans on an east London pirate, his hyperactive blend of pumping house mixes with thesaurus-swallowing patter makes him the only show to check while choosing your shirt. As the man himself might say – like toilet paper he's on a roll.

Runners-Up

FABIO & GROOVERIDER
(RADIO 1)
GILLES PETERSON
WORLDWIDE (KISS FM)
PETE TONG'S ESSENTIAL
SELECTION (RADIO 1)
TIM WESTWOOD (RADIO 1)



Best Live Act

FAITHLESS

So their new album is a more downbeat affair, but live Faithless continue to destroy the myth that stomping epic house can't possibly be melded live into funky hip hop and jazzy torch songs. Converting thousands every time they played this year, Rollo & Bliss' crew are truly a wondrous live experience, whatever your musical taste. V'98 in Leeds was the award clincher.

Runners-Up

MASSIVE ATTACK
MONKEY MAFIA
REPRAZENT
UNDERWORLD



Best British DJ – Voted by Muzik readers in memory of Tony De Vit

TALL PAUL

TALL Paul would probably thank us for saying it, but had Tony De Vit been alive today this would have been his award. So it only seemed fair to name the award after him, inspiring thousands of responses in favour of a DJ who many believe will develop into the new Pete Tong. Banging house at its best.

Runners-Up

CARL COX
TERRY FRANCIS
JUDGE JULES
PAUL OAKENFOLD



Producer Of The Year

OPTICAL

The new kid on the jungle block, it wasn't really a great surprise that it was Matt Quinn Goldie turned to for help on "Saturnz Return". He's already been Grooverider's right-hand man and now with releases on V, Prototype and 31, Optical has brought a fresh appetite for dancefloor destruction to drum & bass just when you thought it was getting formulaic. Expect even greater things.

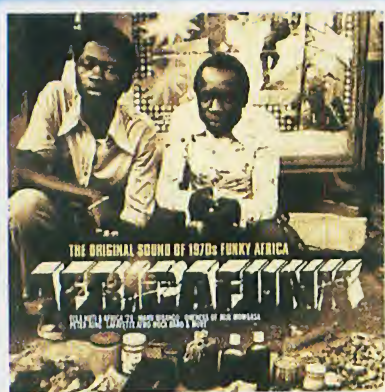
Runners-Up

NORMAN COOK
DANNY HARRISON & JULIAN JONAH
NALIN & KANE
TIMBALAND





recommends...



AFRICAFUNK - VARIOUS ARTISTS

Pioneered by the late, great Fela Kuti, Africafunk is a potent blend of gritty '70s James Brown inspired funk and traditional African music. A huge influence on many of the dance producers of today.

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PULP FUSION 3 - VARIOUS ARTISTS

Presenting some of the toughest, funkier jazz and soul ever made. From the blaxploitation genius of Dennis Coffey to the smooth, tight grooves of Azymuth, this is utterly essential.

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Released 19th October



MIXMAG PRESENTS - CLAUDIO COCCOLUTO

Compiled and mixed by Italy's undisputed king of the dancefloor, this heady Latin-influenced mix features stand-out tracks from MAW, Afro Elements and Blaze, plus the brand new unreleased track from The Heartists.

3 x VINYL £12.99 • CD £12.99

Released 19th October



STAY DOWN - TWO LONE SWORDSMEN

Featuring 12 beautifully produced, emotional and introspective tracks. Messrs Weatherall and Tenniswood remaster the electro, funk and hip-hop sound that began on their debut album "The Fifth Mission".

VINYL £9.99 • CD £12.99

Released 19th October

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All titles and prices are subject to availability at participating stores.



Best Band

FREESTYLERS

Leaders of the new school old school revival, Freestylers dug around their crates of old hip hop and electro, battered it with some big beats in a b-boy stance and somehow managed to maintain their credibility while providing us with some truly great tunes into the bargain. "We Rock Hard" had a tough pop edge while their live shows put most of their contemporaries in the shade. B-Boy beauties, the lot of 'em.

Runners-Up

CHEMICAL BROTHERS
LO-FIDELITY ALLSTARS
MASSIVE ATTACK
PROPELLERHEADS



Best Compilation

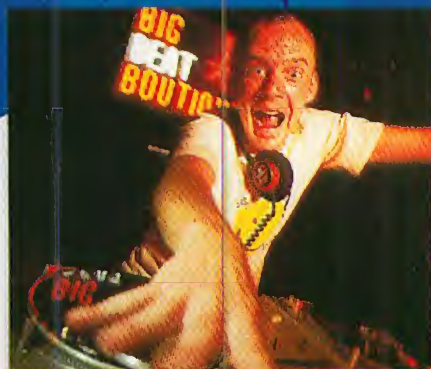
CHEMICAL BROTHERS –

"Brothers Gonna Work It Out" (Virgin)
Using their studio technology to stitch together the finest in lager-spilling acid house party vibes, Tom and Ed came up with one of the most exciting mix albums since Coldcut's "Journeys By DJ", mixing up everything from old blaxploitation themes to techno gurners by Unique 3 and DBX.

Runners-Up

TERRY FRANCIS – "Architecture" (Pagan)
PAUL OAKENFOLD – "New York" (Global Underground)
VARIOUS ARTISTS – "Mystic Brew" (Fat City)
VARIOUS ARTISTS – "Clubber's Guide To Ibiza" (Ministry Of Sound)

The Winners



Best Remixer

NORMAN COOK

If someone asked you about Cornershop a year ago you probably wouldn't have had a clue what they were talking about – or you'd have been a very sad indie trainspotter indeed. Enter the Fatboy and his toolbag of bigger-than-average beats. Result? A number one hit. And what was the Norman-free follow up called? Can't remember? Exactly. Forget the band, the remixer was the real superstar.

Runners-Up

BOOKER T
JOE CLAUSELL
TUFF JAM
URBAN TAKEOVER

massive records

Best Record Shop

MASSIVE (OXFORD)

OXFORD was left out when God handed out decent nightclubs, but the city now owns the UK's Best Record Shop. Run by one of the most passionate people in the business, Massive leads on jungle, techno and house music in all its many guises. Nick Warren, Paul Oakenfold and every A&R man shop here. Respect.

Runners-Up

ATLAS (LONDON)
BLACK MARKET (LONDON)
RUB-A-DUB (GLASGOW)
THREE BEAT (LIVERPOOL)

Best Independent Label

HOOJ CHOONS

Energy 52. Billy Hendrix. CM. SIL. Titty Twister. Paragliders. No bullshit, no attitude, just an endless stream of underground anthems (with the occasional sprinkling of pop cheese) made Hooj Choons the inevitable winners here, especially when combined with their superb choice of remixers from across the house-techno divide. See the full story on page 74.

Runners-Up

AZULI
RAWKUS
ROULE
SUBLIMINAL



Best "Essential Mix" – Voted by Radio 1 listeners and Muzik readers

CARL COX @ Space, Ibiza

CARL Cox won this by an landslide majority, proving there's life in the big man yet. So his set may have been watered down for radio, but the atmosphere from that intense Sunday afternoon in the sun somehow transferred to radio inspiring you lot to pretty much ignore the runners-up. Cox deserves every bit of respect.

Runners-Up

AIR
ASHLEY BEEDLE
DEEP DISH
FREDDY FRESH

Best Major Label – Sponsored by Record Mirror

AM:PM

It's been a funny old year for AM:PM – their parent company A&M might have closed down leaving the label in limbo, but the hits are there to see. Not least Steve Silk Hurley's "The Word Is Love", World Cup anthem Ronaldo's Revenge and E-Smoove's gorgeous "Deja Vu". Not to mention something called "Horny" by Mousse T. And some album by Ultra Naté. Rest assured the quality garage will keep on coming.

Runners-Up

FFRR
POSITIVA
TALKIN' LOUD
VIRGIN



AM:PM

it's going to be hooj



'deeper shades of hooj vol. 2' various artists

Another year brings another mighty Hooj Choons compilation rammed with the finest beats and breaks money can buy. Deep house, techno-trance and blissed out breaks sit side by side with LSG 'Train Of Thought', Sil 'Windows', 'Greece 2000' and Energy 52 'Café del Mar'.

Also included is the 'Deeper Breaks' bonus cd mixed by Lee Burridge.



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MEGASTORES

beyond
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Best Book

JANE BUSSMAN – "Once In A Lifetime"

Other acid house books might have the facts and figures in slightly better order, but it's only former Boys Own and Guardian scribe Jane who truly manages to capture the hilarity, the euphoria, the highs, lows and sheer bloody madness of the last ten years. Can you feel it? We reckon she can.

Runners-Up

MATTHEW COLLIN – "Altered State"

SHERYL GARRETT – "Adventures In Wonderland"

SIMON REYNOLDS – "Energy Flash"

RONIN RO – "Have Gun Will Travel"

Caner Of The Year

DEREK DAHLARGE

Was there ever any doubt? From the moment Radio 1 broadcast an appeal for information as to his whereabouts when he refused to return from Ibiza, there could only be one winner of this award. Any man who's prepared to jeopardise his DJing and recording career to get as debauched as Caligula on a bender is alright by us.

Runners-Up

DAVE BEER

JON CARTER

LISA I'ANSON

SHAUN RYDER



The Winners



Best Club Venue

POD (Dublin)

CLUBLAND seriously lacks stunning venues, which is why this award is so bloody difficult. But Ron McCulloch's Pod in Dublin is one of our finest, with its dramatic arches, beautifully-lit VIP lounges and amazing bar area. And like all McCulloch ventures the toilets alone justify the award.

Runners-Up

THE END (LONDON)

MINT (LEEDS)

MINISTRY OF SOUND (LONDON)

TURNMILLS (LONDON)

Event Of The Year

MEGADOG BEACH FESTIVAL

Oh we did like to be beside the seaside. Especially when it was Cornwall's stunning Carlyon Bay and Megadog were serving a top festival bill with their usual attention to detail, love, care and all musical genres respected. At a time when most dance music festivals were becoming somewhat interchangeable, Megadog proved that it's still possible to come up with a unique weekend experience.

Runners-Up

CREAMFIELDS

GATECRASHER MEETS MINISTRY OF SOUND

GLASTONBURY

RADIO 1 IN IBIZA



Best Bedroom Bedlam DJ

DJ-K

A TRUE professional in every way, DJ-K has emerged as just not the best Bedroom Bedlam DJ, but also one of the hottest new jocks in the country. Now a regular at Sundissential and Gatecrasher, his ability to rock a crowd is right up there with Tall Paul and Judge Jules. Already rubbing shoulders with such stars, we want a Radio 1 Essential Mix for this man immediately. They know our number.

Runners-Up

ROSS COOPER

ALISON MARKS

TIMMY S

YOUSEF



Outstanding Contribution To Dance Music

DANNY RAMPLING

IT had to be. Even though everybody in attendance at the awards secretly believed they deserved to win, 1998 is the year that Rumpy Pumpy deserved to be truly honoured. His radio show has developed into one of the finest all weekend, while his set at Pacha in Ibiza for the Ministry was one of the highlights of the summer. Aside from recent achievements, his work for this scene over the years is best left to our feature on page 47. Danny, we salute you.



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Muzik Awards
1998

DANNY RAMPLING

Outstanding Contribution To Dance Music

House music was sent from the stars

words Dave Fowler pics Jamie B & Dave Swindells

The last 10 years have seen **Danny Rampling** go from Shoom to Radio 1 to spectacularly losing the plot. He's still here and still believes house music can change lives



SAT 5 SEP

20:22:29

Danny Rampling live from the
Love Groove Dance Party

WHAT did you get out of your Ibiza package holiday this year? A suntan? A straw sombrero? Problems with your lower jaw? A nasty letter from your bank manager?

Relax. We've all been there. Eleven years ago, so was a young, south London soul boy called Danny Rampling, along with mates Johnny Walker, Nicky Holloway and Paul Oakenfold. Just like you, Danny had Thomas Cooked it to San An to run wild on the White Island. But something else happened along the way. He got more than a headache. He got a whole new cultural phenomenon handed to him on a plate. He got the music we all listen to. The biggest youth cult in history. House music.

"We walked into Amnesia," starts Danny, "and that was the moment my life changed irrevocably. The music was absolutely mind-blowing. Up to that moment I had been DJing in bars all over London, aspiring to be the next Robbie Vincent or Jeff Young, but this Balearic house was something else altogether.

"The set that Alfredo was putting together was a signal to leap forward. It was pure inspiration. American tunes mixed with European sensibilities made Amnesia a melting pot where anything could happen. It was the Paradise Garage of Europe. The human energy was amazing. Our time had come at last and we knew this was a magical thing which had to be shared."

Back in London a few months later, a newly-married Rampling started a party to try and recapture that freedom and abandon. With Danny's wife Jenny on the door and Danny on the decks, Shoom was more than just Amnesia transplanted into a south London gym (then into

legal clubs Busby's and The Park). It was Ibiza transplanted with a London state of mind and a British sense of excess. Far, far more than just a club.

Others might lay claim to being the first acid house night, but only Shoom defined the era. From its smiley face logo to the dancefloor swathed in smoke and strobes, it set the pace for 1988. It might have looked like a tiny, crowded, mirrored sweatpit, but for the few survivors of Jenny's brutal door policy Shoom was a grown-up's adventure playground, a private laboratory to discover what happened if you married Ecstasy with house music, hugs and smiles with the dancefloor. The politics of dancing had changed irrevocably, and Rampling was in his element both behind, and famously in front of, the decks.

"I would say that the closest definition I have to what Shoom was like," explains Rampling, "is that it was a kind of mass hysteria, like a Christianity-reborn situation. There was such a feeling of togetherness and openness that it was magical. It's hard to describe, but the feeling I got there is why I am still doing what I'm doing today. I was deeply touched in a profound, spiritual way, and there's no getting away from that. House music was sent from the stars to make us reassess how we look at the world. I believe that the Sixties were the first wave in this process, acid house was the second wave, and the third wave will come soon to take things to the next level."

Danny kept up his evangelical mission to turn Britain into a house nation with his show on then pirate station Kiss FM. When Kiss went legal, so did Danny, whispering his mantras "Acid... Acid" or "Balearic... Balearic" over jacking trax and mellow pianos.

By 1989 a wider audience was beginning to appreciate the delights of acid clubland and rave culture. And with this broader church of eyes-on-stalks



clubbers came the advent of big money promoters. At £20 a splash for warehouse party tickets and pills, attitudes of peace, love and unity soon mutated into greed and the desire to drive a brand new BMW. For Rampling and many original Shoomers, the time marked a descent into what he categorically calls "evil", a rejection of unity and a fragmentation of the club scene.

If Danny didn't share the rationale of a rave promoter, he refused to play an event. Suffice to say, then, at the beginning of the Nineties he didn't play out that often, and denies he ever played at a single orbital rave.

Rampling had his own way of doing things. With wife Jenny on the door once again, he opened his new Wednesday night Pure Sexy at Nicky Holloway's newly opened Milk Bar.

"There was too much excess in everything, and we wanted to get back to the reasons why we had started in the first place," he underlines. "That's why the club was called what it was. We wanted purity, unity and karma, and we felt the best place to achieve that was at a smaller venue. Our inspiration for the night was Pacha. What we wanted was warmth and sexiness, and the soundtrack to that was melodic garage with Italian house,





Meanwhile back in 1988, Danny makes new friends at Shoom



We walked into Amnesia and that was the moment my life changed irrevocably



and the odd 130 BPM Euro belter thrown in for good measure. Pure was an oasis in a desert of conformity."

With the success of the club, Rampling's reputation as a DJ who could move your soul as well as your legs grew fast. A residency at Sean McCluskey's Love Ranch, one of the capital's raunchiest nights at the time, turned him into a superstar in a club where anything could happen, and usually did.

Around the same time he was invited to guest at the legendary Venus in Nottingham, where he often travelled in a coach "with Charlie Chester and 50 off-their-heads lunatics who were boxed before they left Hounslow." He also went to the Hacienda to play alongside Mike Pickering, returning home on one occasion unexpectedly via the Brecon Beacons with a rather worse-for-wear Andrew Weatherall, a "couple of other trippy characters" and a driver on heavy Oms.

"One minute we were being driven over the middle of a roundabout in Manchester, the next thing we knew, we were in Wales, re-enacting 'Kes' as the sun came up," he explains sheepishly.

Back in London, Danny and Jenny revamped Pure into the mixed gay Friday night Glam, and a new clubbing institution was born. A high security institution, in fact: the club was notoriously difficult to get into. Ask anyone who was clubbing at the time, and they'll give you at least one example of being refused admission.

With overflowing queues of people that the Milk Bar couldn't possibly hold, Jenny's unenviable job on the door was simply to select those people "she would invite into her own house for a party" and to turn the others away. Which she did rather expertly, with a patronising flick of the wrist, we seem to remember.

Inside, however, Rampling had "the best crowd you could ever play to", so Jenny must have been doing something right. Alfredo was invited over from Ibiza and appointed on a joint-residency basis, with the jocks alternating the final set from week to week. People were starting to dress up again, and individuality blossomed to tracks like "Do You Want It Right Now?". In fact, immense care was taken with the decor of the club, with themed nights like the fruit-adorned Mambo party served up on a fortnightly basis. Glamour, intimacy and extravagance were back in fashion.

Throughout the Nineties the motorway and the airport lounge beckoned,

as Rampling embarked on an extended and often hectic tour, bringing his increasingly hard and more European style of music to the provinces and the rest of the world. The BPMs and the acid content of his music were rising, and so was the number of gurning blokes on his dancefloor. Visits to Thailand and the free party scene also meant exposure to the rapidly expanding psychedelic trance scene which he firmly embraced, much to the incredulity of those who remembered him for screaming Italian pianos and garage grooves.

"I was totally absorbed by trance," explains Rampling. "I had played virtually nothing but trance for three years, and it was very difficult for people to understand why I was doing it. But I had always played the harder Euro trance stuff in my early days, labels like Eye-Q and Harthouse, and anyway, the psychedelic scene reminded me strongly of acid house. It had the same energy, and sense of unity. Trance was very productive for a while, and the whole India/Thailand thing was inspirational. Things did become more production-line in terms of sonics, though, and it all went a bit far. But don't forget that hard music is the mainstream in superclubs now - and I was playing it when it was unfashionable."

And as trance went over the edge, so did Rampling. Heavy touring coupled with even heavier partying led to nervous exhaustion and a breakdown in 1997. Danny had been touring round the country, spinning on his radio show (first on Kiss, then The Love Groove Dance Party on Radio 1) then partying through Sunday starting at Trade, then DTPM, then Sunday night/Monday morning gay techno den Warriors, then anywhere else through to Tuesday. The wheels were coming off the Rampling-mobile, and rumours concerning his drug intake, sexuality, relationship with DJ Fat Tony and the state of his marriage were flying around clubland. The karma was bad, and people were even suggesting he was finished. Gone. Lost the plot.

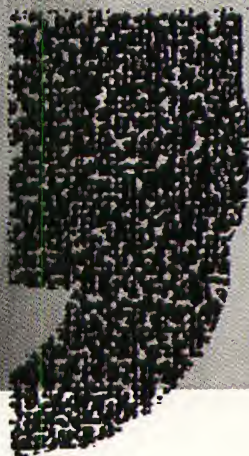
"It's nice to be gossiped about," laughs Rampling to hide the hurt. "People would ask me if I used to go out with Fat Tony, and I would reply 'sure, every weekend for a year, but I was with Jenny at the



Shoom: the best club ever, despite the dodgy ceiling



Shoom Was a kind of mass hysteria



same time'. People just can't get their heads around a married guy being best friends with a gay guy, and as far as I'm concerned that's their problem, not mine. Sex doesn't come into it at all. I believe in humanity and I have a mixed group of friends.

"You know, the clubs I've been to have always been mixed. Every weekend for two years or so I went to Trade: it was a place where I could relax like everybody else. After that, I'd head straight down to DTPM to hear Alan Thompson and Steve Thomas play. I was always the first there to catch the music. How many other DJs do you know who would do that?"

If it was difficult to keep to a punishing schedule, ironically, it has been even more difficult for Rampling to wind down. First of all he had to recover physically from exhaustion. Secondly, he has had to face up to separation from Jenny. Now he's setting out to abandon his harder fans and attempt to win back the groovier crowd he last played to at Glam in the early Nineties.

He's also back in the studio. His Millionaire Hippy project was dropped from Deconstruction last month, after not making a record for three years. Danny has now signed to French house label Distance. Add that to his Radio

1 show which has mellowed out and seen its ratings soar coupled with the new "Club Nation" mix album on Virgin, and you can see the man is back with a vengeance.

"Sure," admits Danny, "the last year has been a challenge. Record-wise, I've moved away from hard Euro to my UK and US sounds, and it's been tough, but there are a lot of advantages. There are far more girls on the floor, for one thing, and not nearly as much jaw-grinding. I'm aiming for warmth, happiness and fun these days, and to be honest, I'm a great deal more content with that. I've calmed down and I'm going back to the roots of house."

"Actually it's simpler than that. I've calmed down and I'm back."

Ups & Downs Of Danny Rampling

1980 - Danny starts DJing in bars for £4.40 a night

1987 - Danny visits Amnesia in Ibiza

1988 - Shoom opens and Danny marries Jenny

1989 - Danny plays first Euro gig (with Colin Faver in Amsterdam)

1989 - Shoom closes

1990 - Danny opens Pure at Milk Bar

1991 - Danny guests at Love Ranch

1992 - Glam opens

1993 - Glam closes

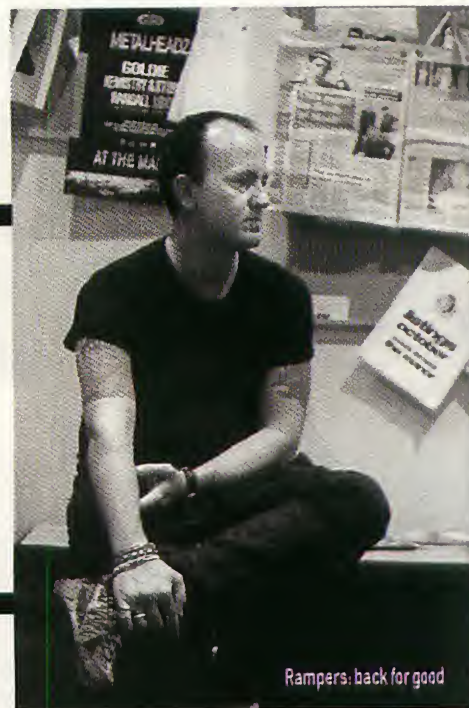
1995 - Danny starts touring heavily - embraces trance

1996 - Danny signs to Radio 1

1997 - Danny collapses with nervous exhaustion

1998 - Danny leaves Deconstruction and signs to Distance

1998 - Danny Rampling returns to the original sexy house sound



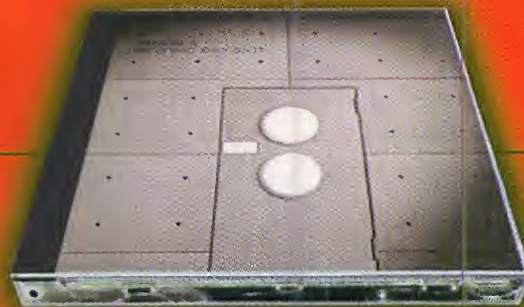
Rampers: back for good

the fourth dimension



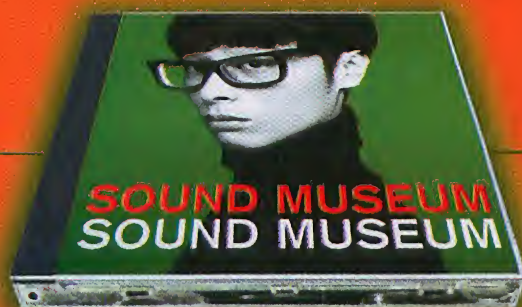
rae & christian **'northern sulphuric soul'**

Dipping their toes in uncharted waters is a speciality of Mancunian dj/producers Rae & Christian. 'Northern Sulphuric Soul' is an outstanding debut serving up a seamless hybrid of soul, funk, jazz and acid house rooted in classic hip-hop. Name checks include Texas, Jungle Brothers, Jeru The Damaja and local girl Veba on the upcoming single 'Spellbound'.



minus 8 **'beyond beyond'**

Robert Jan Meyer is Minus 8, Switzerland's way out front drum'n'bass producer. Also a qualified architect he brings this discipline to his music, constructing towering soundscapes that go beyond the conventional definitions of the genre. With ambient jungle and chilled sounds, 'Beyond Beyond' also features a DJ Cam remix of 'In The Spirit Of Vampiros Lesbos'.



towa tel **'sound museum'**

Having spun the discs for Deee-Lite, 'Sound Museum' shows Towa Tel to be a man without musical hang-ups. Based in New York and Japan he acts as a cross-cultural conduit, with the Black Bottom Horns from the east fusing with Brooklyn's female soul diva Viv. Electronica and lounge elements create lush sounds typified by the single 'G.B.I. German Bold Italic' with guest vocals by Kylie Minogue.



hal willner **'whoops, i'm an indian'**

Encouraged by Howie B, maverick American producer Hal Willner releases an album to shake the foundations of dance. The music he creates is as chaotic and creative as pure thought, with religious speeches, barber shop trios and space oddities all finding a place amongst funky breaks. In the past he's worked with Lou Reed, Henry Rollins, Iggy Pop and Tom Waits, but with 'Whoops, I'm An Indian' he hits new heights.

dance
rock
soundtracks
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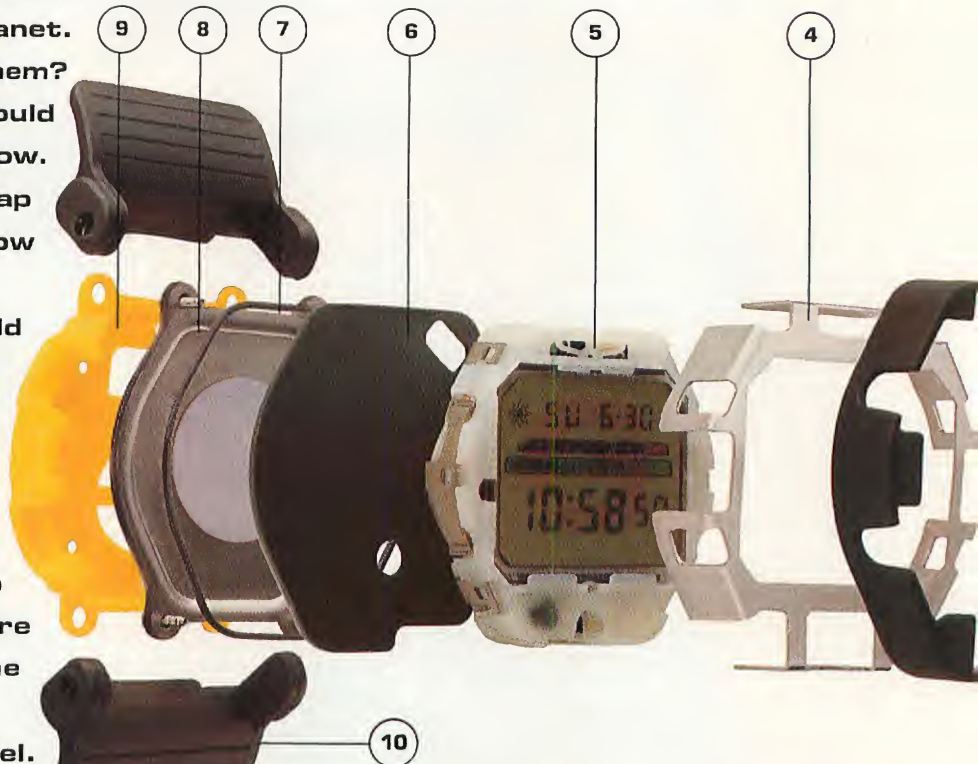
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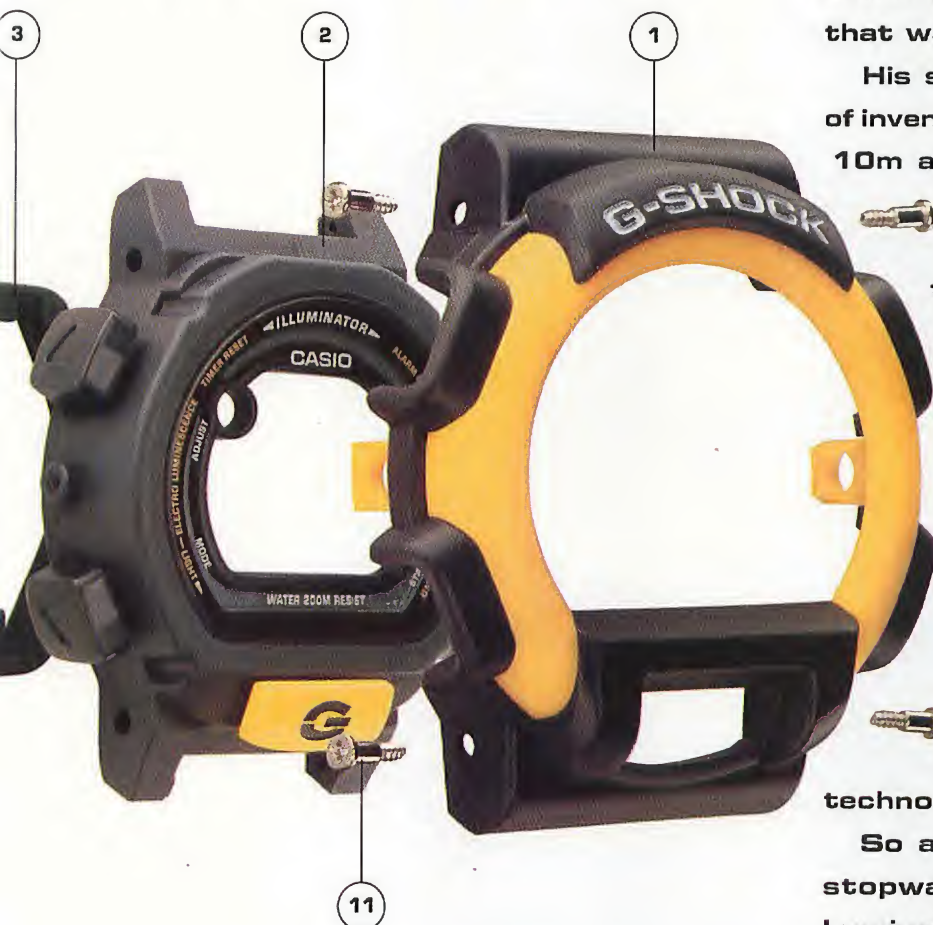
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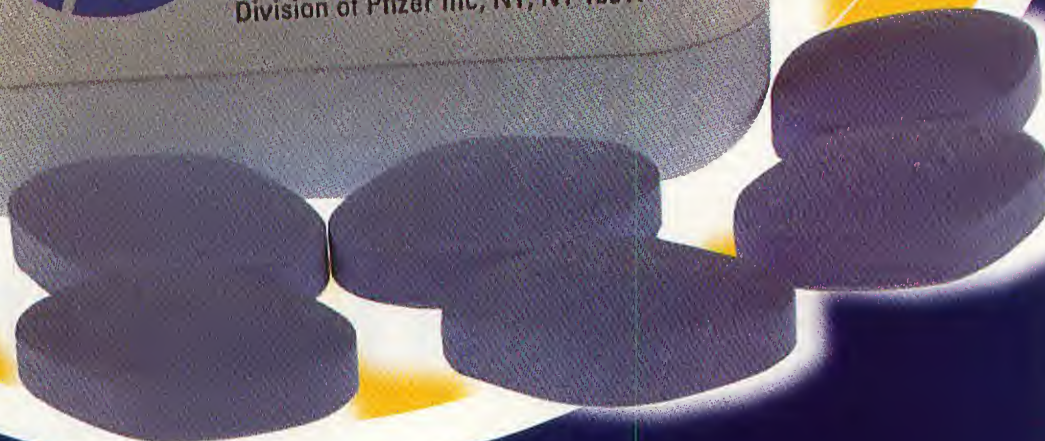
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Is This Clubland's Latest **Love Drug?**

words Colin Butts



Viagra is clubland's latest obsession. It might give men a hard on, but is it really worth taking on the dancefloor?

Muzik reveals all, so to speak...

TRYING to get a bloke to tell the truth about his sexual exploits is as easy as skinning up in Ibiza's Space without having uniformed security guards bear down on you. Yet with the advent of widely-touted "wonder drug" Viagra, tales of sexual marathons and of Uzi-

style repeat performances might for once have to be taken seriously. And while Viagra may have been designed to provide a palatable treatment for impotence, much of the sniggering curiosity focussed on the drug has come from those interested in its use as a performance-enhancing



Viagra



accessory. In other words, those looking for another drug to add to their growing recreational arsenal.

Word in clubland suggests that a significant number of clubbers have already tried the little diamond-shaped pill, and many more are keen to do so. Hardly surprising given that MDMA increases the desire for physical and emotional contact – what better to complement the effects of Ecstasy than a drug which is supposed to increase one's ability to perform the ultimate union? In the true pioneering spirit of invincible youth, some have already taken the chemical plunge and lived to tell the tale, with various results.

Beano has worked in Ibiza for the last four years and obtained his Viagra from a friend.

"I'd been to Space, then Bora Bora and had done pills, sniff and God knows what else. I completely forgot that I'd taken the Viagra," he recalls. "After about an hour I suddenly remembered so I shot home with my girlfriend. I kept going for a while but guessed that it was just down to the E. I couldn't come shagging, so had to do a bit of a DIY job to finish things off. I laid down knackered, then 20 or 30 seconds later I was hard again. After the second time every sinew in my body was aching. I optimistically told my girlfriend that I didn't really think there was that much difference. She just looked at me, smiled and offered to go halves on a box of them. I guess she disagrees."

Curiously, it is not only men who are taking Viagra. 25-year-old Rochelle and her 21-year-old boyfriend Mark were at the last Chuff Chuff near Windsor.

"We took half each. We'd already done a couple of Mitsubishi's and a little GHB, so were feeling pretty horny anyway. We were staying at the hotel and were going to go to the after party, but started having a bit of a kiss and cuddle in our room and one thing led to another. The foreplay was pretty normal, but when we got down to the nitty gritty it really did feel out of this world. Mark came four times in about an hour and a half. He's got a pretty good recovery rate normally, but never anything like that."

Sean, a 25 year-old seasoned clubber from Rochdale, was less impressed.

"I've tried it twice, once after a few lines and once on its own. To be honest, I don't think there was really any difference. Mind you, the girls I was with on both occasions weren't about to win Miss Manchester, so that might have had something to do with it."



"I must've shagged her for at least four hours. Then, within a couple of minutes, we must've been at it for another hour or so, then the same again. It just wouldn't go down!"

How Was It For You, Darling?

Some of clubland's more notorious caners deliver their verdict on Viagra

DAVE BEER: "Umm, I don't think it's a good idea. I had an argument about it last night with my wife when we were reading about Bez getting so stiff he had trouble getting it out of his trousers. I think it might be dangerous if you're doing other stuff too, because it opens up your heart vessels. It sounds like a sad drug, I certainly don't fancy wandering about with a hard-on for two weeks."

GRAHAM GOLD: "I haven't tried it yet but I will probably have to soon the way things are going. Ha ha!"

CHARLIE CHESTER: "No, I haven't tried it. I don't really know that much about it but if someone offered it to me in a club I'd probably give it a whirl. My girlfriend tried to stick one in my tea the other day but I caught her."



LIKE virtually all other drugs, Viagra is not without its dangers, and there have already been as many as 70 Viagra-related deaths in the US. Given that the average age of death was 64 and that the major cause was a heart attack or other cardiovascular complications, it is understandably easy for the thrill-seeker to disregard the horror statistics. Despite Viagra being licensed in this country in October (although it will not initially be available on the National Health) it's even easier not to bother going through the medical preliminaries to obtain the drug which is, strictly speaking, only available on prescription after a medical check-up.

"I answered an ad in a Sunday mag," says Steve, a financial advisor. "I went to a Harley Street clinic where they took my credit card details then sent me

through to their own doctor. Apart from filling out a very basic health questionnaire, I had my blood pressure taken, a stethoscope placed on my chest for a few seconds and that was it."

Another alternative is to buy Viagra via the Internet. Just key in "Viagra" and a plethora of different companies selling the drug appear, most asking for the most rudimentary of questionnaires/disclaimers to be filled in along with credit card details. It really is as simple as that. These companies claim to have in-house doctors who check all applications, yet most have offshore addresses. With mail order you are also susceptible to being conned – fakes from the Far East are apparently already flooding the black market.

A special enquiry unit – part of the Medicines Control Agency – has been set up to track down illegal sellers of the drug, with offenders facing a maximum two year prison sentence or a fine. Indeed, the 38-year-old owner of a Soho sex shop was recently the first to be raided for trying to sell the drug and sixteen boxes were subsequently confiscated.

SO what are the facts about Viagra? Certainly, it is those with an existing illness – particularly one connected with circulatory or heart problems – who are most at risk. Viagra lowers blood pressure which can have fatal consequences if there is an existing abnormality. It is the lowering of blood pressure which makes any member of the nitrate family (eg amyl nitrate) so dangerous when used in conjunction with Viagra. Combine the two and the likelihood is that the only thing you'll be pushing up will be daisies.

When testing any drug, a pharmaceutical company will "contra" (test it against other materials) it against the drugs most likely to be used by those at which their product is aimed. Apart from the Buster Merryfield lookalike at Pacha, there are not too many 50 year old men out popping pills and snorting charlie every weekend, so there have been no definitive tests involving Viagra in conjunction with either cocaine or Ecstasy.

Simon Ward, of Guy's Hospital toxicology department, says that the main problem of combining Viagra with any other drug is what he calls the "idiosyncratic reaction to toxicity": "It's known that cocaine, amphetamines



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| 25. CHICKEN CHILLI MASSALA A dish of chicken roasted in the Tandoor and then blended with hot rich spices, butter and cream sauce..... | £6.50 | 39. BALTI SAG GOSHT Tender pieces of boneless lamb cooked with sea soaked spinach..... | £6.75 |
| 25A. LAMB CHILLI MASSALA A dish of lamb roasted in the Tandoor then blended with hot rich spices, butter..... | | 40. BALTI DAL GOSHT Tender pieces of boneless lamb cooked with chickpeas..... | |

How to buy Viagra

1. Visit a clinic. The first batch of pills will have a consultation fee included, which will be £200 – £300, so the initial batch works out at about £14 a dose (half a 100mg pill). Repeat orders work out at about £8 a dose. Adverts for clinics abound in men's magazines and nationals, or contact The Impotence Association on 0181-767-7791 for the number of a urologist.
2. Via the Internet. Average price seems to be about £15 – £20 for a 50mg pill. The easiest way, but also the riskiest.
3. Word of mouth, friends or dealers. Anything from £10 – £50. Check with your GP if you've any cardiovascular abnormalities or if any medication you are on is a member of the nitrate family or has a contra indication.
4. Ask a US contact to get them on prescription. Repeat doses are about £6 a pill.

and Ecstasy cause arrhythmia – irregular heartbeats – and deaths which have occurred include those caused by strokes and heart attacks. GHB is a narcotic as opposed to being an opiate and causes depression of the central nervous system as well as affecting the part of the brain which controls respiratory functions. It is the unpredictability of introducing another element which is the problem. You can never predict what will happen, so it's always a gamble. If you combine any of the aforementioned recreational drugs with Viagra then all you are doing is increasing the unpredictability and therefore the risk."

He also warned against poppers, since both Viagra and nitrates lower the blood pressure. Physiologically, none of the others have this effect so there is no definitive contra reaction with these drugs and Viagra. Essentially, combining Viagra with other drugs is like putting another bullet in the gun – Russian Roulette is scary enough with one bullet.

So, in a recreational context, what of the reported multi-organic six hour stiffies – why do they occur? A spokesman for Pfizer, who manufacture Viagra, said: "Basically, it's utter claptrap. The only reason that would happen would be a psychogenic one – nothing to do with Viagra at all. If the desire is there then Viagra helps the physiological process, that's all. These kind of myths are propounded by those who are looking at Viagra as a recreational drug. There are going to be some very disappointed people once they realise that all of this prowess nonsense is just hype. For a healthy young man, Viagra is going to be a complete waste of money – the only benefits will be his own misinterpreted conceptions."

Pfizer are conducting tests into the effect of Viagra on women, on the basic principle that blood flow to the genital region is increased. Women who have already tried Viagra and are prepared to comment have reported increased sensation during penetration, or claimed that if anything, they peaked too early or were left unsatisfied.

It's difficult to come to any conclusive opinion about Viagra as a stand-alone recreational drug. There really is only one way to find out...

Five common Viagra misconceptions

FALSE As soon as you take it, you end up strutting around like a walking incarnation of that Greek statue which accounts for at least half the postcards sent from Crete and Corfu every year.

FALSE Taking Viagra will enable you to consecutively perform more times than "Age Of Love" has been re-released.

FALSE Diesel had an eight hour session on one.

FALSE There is a danger that after taking Viagra, an erection will not go down, resulting in the need for it to be drained. Fact: so far there have been no recorded cases of this condition (known as priapism) in connection with Viagra.

FALSE Colour System Inc once did a decent remix (nothing to do with Viagra, but a common misconception nevertheless).

I VISITED a clinic in Wimpole Street, spun a yarn, handed over the readies, had my blood pressure taken and was given the pills. They were 100mg, double strength, so only half a pill was required, but that still worked out at £13.25 a dose/£26.50 per pill, including consultation. The trial night came around but I was so knackered that the Eappen family probably felt more like re-employing Louise Woodward than I did having sex. By 1am, after taking the recommended dose, I was lying on the sofa knackered. This had nothing to do with the Viagra, more the fact that I'd had an aggregate of 12 hours' sleep over the previous three nights and had just pigged out on food and booze.

I summoned enough energy to crawl upstairs, leaving my "victim" to do the dishes. Viagra is meant to take effect after an hour, so in between comatose moments after this period of time had elapsed, I tested for a response and decided that there was probably more life in Frank Sinatra's old chap – tonight was clearly going to be a non-starter.

However, whether it was the slinky underwear or the thought of the uneaten cream cake still waiting for me in the kitchen, those wonderful neuro pathways opened and normal service was resumed. I certainly wouldn't say *extraordinary* service, but any service at all was a miracle considering my energy level.

During the course of the night, there were a few stirrings and the morning glory certainly seemed more glorious than normal. My "recovery" time was considerably less than it normally takes to coax me out of the kitchen or away from the box for round two. Also, it should be said that for the rest of the day I was feeling pretty up for it and only the minimal of coaxing was required to encourage the necessary response. It definitely felt as though the Viagra played a part in this although according to the information on the packet, there should be no measurable or influential quantity of the drug in the system after four hours. So anyone expecting a buzz similar to Ecstasy should forget it. On the other hand, the good thing about that is you won't tell people you've never met before that you love them, you won't be remotely tempted to wear orange dungarees, and you won't keep going up to strangers asking, "How many you 'ad then?"

How Viagra Works

When a man is sexually stimulated, neuro pathways are opened from the brain which send a signal that releases nitric oxide. This activates an enzyme into the *corpus cavernosum* (the spongy bit that goes from soft to hard), allowing the inflow of blood. Essentially, Viagra enhances the release of nitric oxide, which also inhibits PDE5, the chemical responsible for flaccidity. In simple terms, if you think of the penis as a bath, then Viagra helps turn the tap on and makes sure that the plug stays in.

It does not, however, turn on the tap by itself. In other words, without stimulation, the neuro pathways are not opened so the whole process doesn't begin in the first place. Statistics say that Viagra only works in about 80% of cases, and then only about 80% of the time, primarily because if you really aren't in the mood, then those neuro pathways mentioned earlier won't get things moving, resulting in nothing more than headaches for 16% of you, flushing for 10% and blue tinged vision for just 3% – the reported side effects for those with normal health.





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words **Bill Brewster** pics **Nimrod Clinton**

Charles Webster says you can't dance to his new album. A nation of clubbers may beg to differ. With the voice of **Shara Nelson**, could Presence be deep house's Massive Attack?

Touched By Your Presence

FOUR years ago, deep house wasn't so much a dirty word as a never-heard-word. Back then, it was the sole preserve of lunatic obsessives making thrice yearly pilgrimages to New York. The type of people who could talk for five days without sleep about Red Zone dubs, and witter on endlessly about how 51 Days' "Paper Moon" is the greatest record ever made (which, of course, it is). I know this, because I was one of them. And nowadays? Now you can't move for racks upon racks of truly "deep house" records made by people who think that the genre's sole requirements are a 909 kick drum and a piano solo provided by a Les Dawson impersonator. It's become practically illegal among the Deep House Police to exist without a goatee for those all-important, deeply meaningful, chin-stroking sessions. And, so it seems, every student in the land is currently





Shaz: "I know what you're getting for Christmas"
Chas: "How come?"
Shaz: "I felt your Presence"



writing a thesis on "Deep House And Its Role In A Postmodern Society".

Charles Webster makes house music and he's been making it for years. You can call it deep if you want, but what he makes are simply monumentally good records: hardly perennials that rarely leave the DJ box. You might not have heard of him, partly because he has the public profile of Greta Garbo, but also because his career has been dogged by a series of minor disasters. Like not getting paid, for one. Or the distribution of his tunes being so bad that even the FBI would've had difficulty locating them. Not forgetting the still-unreleased Symetrix album which spawned the magnificent "Life Goes On" and which has been bogged down in litigation for a year. To top it all, Symetrix are now, for legal reasons, known as Low Rise.

No matter. Because Charles Webster has finally delivered the album he's been threatening to for years. It is called "All Systems Gone" by Presence and it's very good indeed. You may already be familiar with lead single, "Sense Of Danger", a collaboration with former Massive Attack singer Shara Nelson that makes full use of Nelson's mellifluous vocal chords, backed by one of the lushest, warmest soulful house grooves this side of Mr Fingers. Not that Webster sees it as dancefloor fodder.

"I want it to be seen as a proper album, not just a dance album," states Webster emphatically. "It's definitely made for listening as much as dancing to. Maybe some minor shuffling would be okay, but actual dancing is definitely out of the question."

His ambivalence towards the dancefloor probably stems from his desire to reinterpret the lush, smooth production values of Seventies West Coast rock. "You probably can't hear it, but there's a lot of West Coast American music in there," he cheerfully admits. "That's my favourite stuff really: Rickie Lee Jones,

Nelson's Column

You may recall **SHARA NELSON**. The woman responsible for the vocals on one of the greatest albums of all time, Massive Attack's "Blue Lines". She even wrote the lyrics to "Unfinished Sympathy" before embarking on a solo career. Now she's the voice of Presence.

What made you want to be a singer?

I never wanted to do anything else. My aunts and friends used to laugh because I wasn't interested in anything else; I was so convinced I was going to become a singer.

You've been a bit quiet lately. What have you been up to?

I've just been writing; that's my real passion. Some of it's been for other people but the bulk of it has been for me.

So are you working on a solo album?

Actually I started work on one album, which then turned into two. I started writing different songs which didn't go together, so decided to turn it into two.

How did you get together with Charles?

We were introduced by a mutual friend. I've always wanted to do a house track just for the hell of it and when I heard Charles' stuff, I thought "this is quality".

I hear you were late arriving in the studio?

Shara: It must have been a good hour or two.

Charles: It must have been because I'd written all the music!

Shara: Not fashionably late, but legendarily late.

Were you pleased with how the song came out?

Oh yeah, I'm very pleased with it. I'd dance to it.

Charles says he won't permit dancing to it, only mild shuffling.

I found the whole album soothing. I hate washing dishes and I had an urge to wash dishes when I had it on in the background.

What's your ambition in the future?

Just to do a scorcher of an album, I guess. That's my priority at the moment, I'm mostly producing the stuff myself, but there could be other people coming into play in the future.

With Love From Nottingham

Five essential CHARLES WEBSTER productions

1. FURRY PHREAKS FEATURING TERRA DEVA "Want Me (Like Water)" (Love From San Francisco)

Sublime deep house vocal with the daffiest – and quite brilliant – lyrics this side of William Burroughs. Due for re-release with new mixes from Motorbass, Abacus, Herbert and Furry Phreaks.

2. PRESENCE "Gettin' Lifted" (Remote)

Nearly two years old, but this tracky delight builds and builds. Guaranteed dancefloor shaker.

3. LOW RISE (FORMERLY SYMETRIX) FEATURING SARAH JAY "Life Goes On" (AveX)

A solid gold Wiggle anthem. Promoted last year, never released and currently stuck in litigation.

4. LOVE FROM SAN FRANCISCO "Keep Rockin'" (Nitebeat)

Oldie but goodie. Deep and lovely trackwise business on George Alvarado's Miami label.

5. PRESENCE "Sense Of Danger" (Pagan)

Webster teams up with Shara Nelson in a concerted bid for chart action. New mixes from Pepe Braddock, Stefan Mandrax, Furry Phreaks, and Si Brad on the way.

Joni Mitchell, Steely Dan, Natalie Merchant. Musically, I don't actually think it sounds like that, mainly because I'm not a good enough keyboard player to do it."

Webster has been making music since the early Eighties. His vinyl debut came in 1983 with Mile High Club's early electro attempt "Walking Backwards". In the late Eighties he moved to America and engineered for Kevin Saunderson, Derrick May and Juan Atkins. He then moved to San Francisco, where he launched his Love From San Francisco label, and back to Nottingham, where he launched the more track-orientated Remote. Since then his Furry Phreaks project has hit DJ boxes with the gorgeous "Soothe", while Presence's "Better Days" brought a touch of soulful vocals to last year's tech-house dancefloors.

Perpetually searching for something else, something new, Webster is already talking about making a more experimental album. One that moves spiritually closer to his beloved West Coast. He approached long-time heroine Rickie Lee Jones to sing on "All Systems Gone", a collaboration he hopes will bear fruit in the future. "I want Presence to be like Massive Attack, the way they've created their own area. It's not dance exactly; it's something else. There was a point when I was writing it where there was no house on it at all, and I thought, 'I can't really do that. All my audience are used to house.'"

As well as Shara Nelson, the Presence album features longstanding Webster collaborator Sarah Jay (who sang on Massive Attack's "Mezzanine") and Steve Edwards, formerly of Acid Jazzers Cloud 9. It even includes a cover version of "Far Far Away" by US country-rock act The Bodeans, with Jay on vocals. The result is a stripped-down, funereal shuffle which sounds more folk than disco.

He's the type of sound-obsessed producer who'd rather fondle analogue equipment than talk to journalists. Or, frankly, anyone. Even fashion's a mystery to him:

"Everyone wears Ralph Lauren and Dolce E Gabbana when they go out now and they cost a fortune. That money could be better spent buying musical equipment."

So what you're saying Charles, is people should walk around in jeans and T-shirts and spend the spare cash on a Fender Rhodes? "Well," he mumbles, "in an ideal world, yeah".

He might not be dressing for it, but success might well find Charles Webster sooner than he thinks.

'Sense Of Danger' is released on Pagan on November 2. 'All Systems Gone' is due for release in January 1999



Cap that: Charles Webster and Shara Nelson

shape up and dance the gym tonic way

pics Jamie B

Fig1: The Professional



1. Step right and clap above head

2. Step back left

3. Step left and clap above head

4. Step back right

Fig2: The Amateur



1. Stumble gleefully onto dancefloor



2. Swig on beer. Spark up



3. Salute your mates, indicating clearly how pissed you are



4. Rock backwards

Fig3: The "Gentleman's Excuse Me"



1. Order pint and chaser



2. Knock back pint



3. Down chaser



4. Belch loudly

You've watched Bob Sinclar's "Gym Tonic" whip up an interactive dancefloor stir on a scale not witnessed since "Agadoo". But perhaps you're still wondering how to jig along with this aerobic dancefloor ditty without looking a right nerd and risking severe spinal injury. Worry no more! Step forth with confidence and style with Muzik's patented "Gym Tonic" workout class, developed in conjunction with leading aerobics instructors and some people we found hanging around down the pub. We've included routines to cater for all levels of fitness, ability and stupidity.

Routine 1 (experienced dancers only): Simply follow the procedure below and you'll be the toast of the dancers floundering all around you at Cream on Saturday nights. NB: this is a physically testing routine, so don't skimp on the warm up exercises – several pints and a few fags

should do the trick.

Routine 2: Not been been anywhere near a gym since those excruciating fifth form indoor five-a-sides several years ago? Then this is for you, a workout formulated for dancers who may be inconvenienced by ill health, age, fatigue, total lack of co-ordination or impending drug psychosis and subsequent death.

Routine 3: Even lazier/fatter/more caned than that? Then you can follow this strictly no-hassles routine without even having to leave the comfort of your bar stool. Cheers!

So let's dance (in the very loosest sense of the word, that is), fitness freaks!



1. Right leg back and left, right arm stretched up



2. Right leg back to normal position, both hands on hip



3. Left leg back and right, left arm stretched up



4. Left leg back to normal position, both arms in air (repeat until next aerobics video-sampling record comes out)



5. Rock forwards



6. Nudge person dancing next to you, explaining how you heard this one in Ibiza and it was wicked



7. Vomit copiously on floor



8. Struggle as bouncer manhandles you out of the club (do not repeat under any circumstances)



9. Order pint and chaser



10. Down pint. Down chaser



11. Collapse face down on bar (repeat every night until your liver packs up)

What Jane Says: "Stand with your feet together, buttocks tight, stomach pulled in and arms straight out to the side, shoulder height. Now flex your hands upward, press the heels of your hands to the opposite walls and circle forward, two, three, four, five, six, seven, eight, and back (repeat)"



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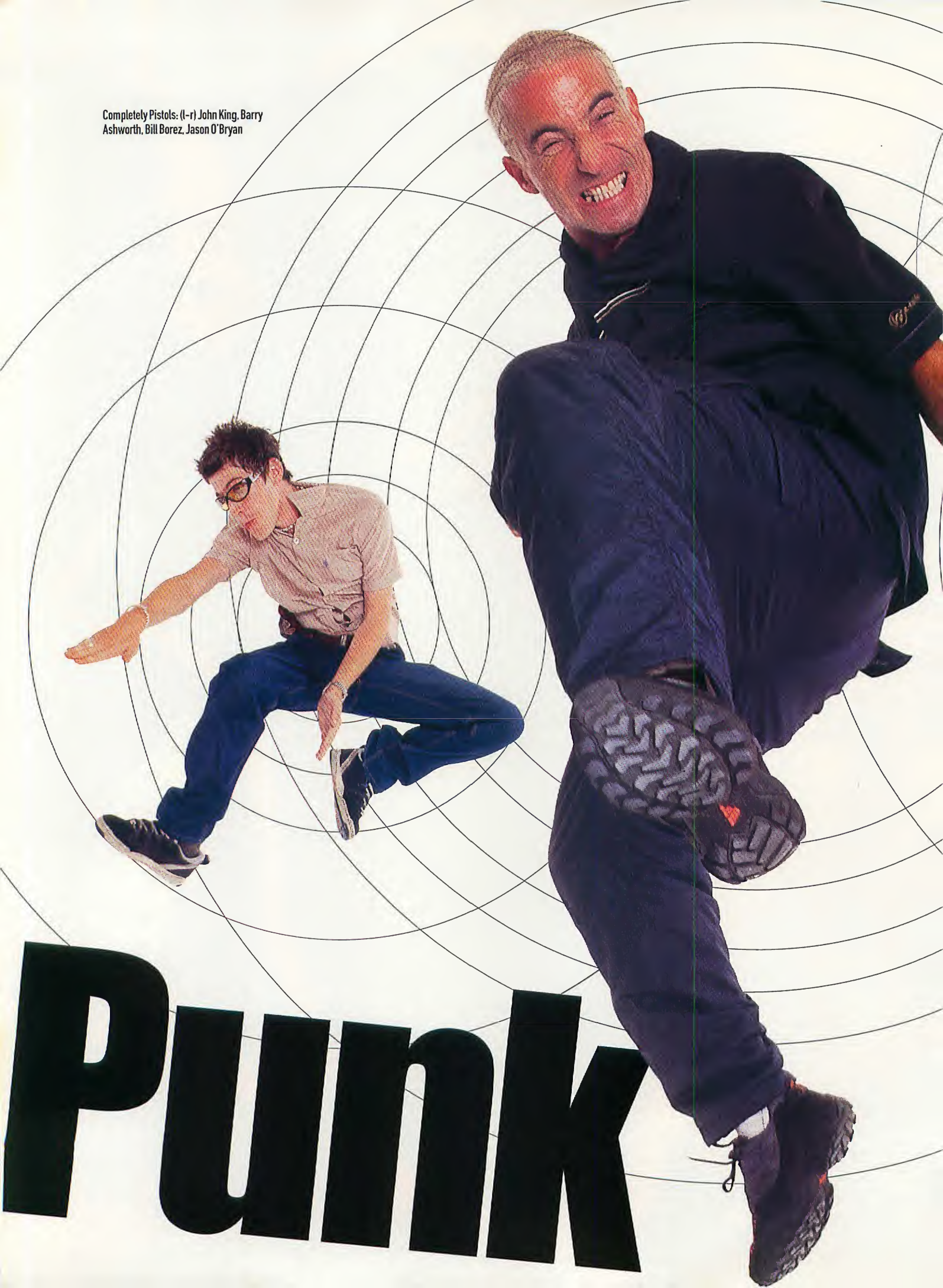


FRAGRANCE AVAILABLE IN ALL LEADING RETAIL OUTLETS

ILLUSTRATION BY JASON BROOKS



Completely Pistols: (l-r) John King, Barry Ashworth, Bill Borez, Jason O'Bryan



Punk

A photograph of two men, Barry Ashworth and another man, floating inside a large, transparent sphere defined by a grid of thin black lines. Barry Ashworth is at the top, wearing a white t-shirt with a green logo and dark pants, with his arms outstretched. The other man is below him, wearing a dark t-shirt and purple pants, also with his arms outstretched. The background is white.

**Meet Barry Ashworth:
pop singer, DJ,
clubber, haircut-
about-town.**

**The career
caner who's taken
10 years of madness
and turned it into the
chart-storming acid
breakbeat punk rock
machine that is**

the dub pistols

**Nice work
if you can
get it!**

ROCK D

WELCOME to In The City, one of the music business' various annual conferences, a week-long series of gigs, meetings, lunches and events where delegates from the record industry come to drink beer and check each other out, like dogs sniffing each other's arses. Only with expense accounts and dangerously eroded nasal membranes. There's talk of comebacks this year. Talk of money rerouting into channels not entirely innocent to the chicanery of

showbiz. 11pm at The Boardwalk, a gloomy traditional rock venue in the Deansgate area of the city, a paunchy man in a dogtooth suit is stage front, declaiming in astonishingly arrogant terms. Suggesting that he *invented* hip hop. Back in 1981, only a few years after DJ Kool Here invented it the first time. And how KRS-One, Rakim and De La Soul all took their cue from this pale Englishman with orange hair. His latest revolution starts today as he



words **Kevin Braddock** pics **Spiros Politis**

The Dub Pistols



introduces four young female breakdancers who twirl perilously on the dancefloor and, to the huge pleasure of the crowd, execute the kind of spine-threatening moves you'd be lucky to witness inside a chimp enclosure at feeding time. This is Malcolm McLaren, svengali, music biz renegade, mouthy gobshite and ex-Sex Pistols manager, touting his 1998-version Buffalo Girls and their single "Stampede".

The scene is as ironic as McLaren's boasts are moronic. Tonight, everyone's here to see big beat contenders The Dub Pistols, due onstage in 10 minutes, and they've almost been upstaged by the man who invented their namesakes, The Sex Pistols, and therefore punk itself. Oh, and hip hop, of course.

PUNK. Hip Hop. Mouthy gobshite. Hmmm... Not a bad combination, come to think of it. At least, Barry Ashworth, professional big beat scenester and the main Pistol, seems to think so.

"Er, we're punk... In ethic," he says as he swigs beer and outlines the central concept behind his band, tonight in the rainy city to showcase their "Point Blank" album.

"Definitely punk in ethic. The Dub Pistols were born out of frustration," he says, fingering a peroxide hairdo seemingly designed to frighten small children. "At the time [1996] I was very bored. Everything seemed to be formulated, from the style of records to the way they were promoted. When we started The Dub Pistols, The Chemical Brothers had just had their first release and I thought, 'this is just wicked. I want to do this!'"

And do this he did, though not before spending the decade since returning from his first trip to Ibiza in 1988 doing numerous other, acid housishly illegal things, many of which have passed into the technicolour historical archive of post-'88 clubland. Promoting clubs like Naked Lunch and Eat The Worm, losing the odd £40,000 here or there, touring the nation, releasing records, getting drunk, shagged and arrested with his band Deja Vu. Having a laugh and blowing raspberries in the faces of the metropolitan squares. PhD from the University of Central London, Faculty of Having It. GEEZER!

The point of all of which is that Barry Ashworth is not new to this caper, as the lines on his 32-year-old forehead suggest. People who know him admit that Barry looks like he's had 10 years of relentless clubbing. The fact is that Barry actually looks like 10 years of clubbing. And somewhat inevitably, these are the things one tends to concentrate on in conversation with him. Barry - how do you plead?

"Oh, that's half the picture," he protests in hoarse Cockney. "Yes, I go out and have it, but I love working. I don't stop working! Either I'm in the studio or I'm DJing. The whole monster situation concerns me. People love a monster but they generally don't appreciate the work that you do. That's one thing I noticed about Derek Dahlarge - everyone talks about his lifestyle but nobody talks about his music. Anyway, I don't get as debauched as I used to now because of the DJing. Now I play main rooms and main sets and you can't really slap two records across the decks and fall over on the dancefloor, heh heh!"

You can, actually, and many frequently do. Either way, he's referring to the fact that his DJ/promoter/band member/face about town/caner career has plumped him at the top of the big beat promoter's shopping list. These days he rarely gets out of bed for his cab fare home and a decent pill, as he did in days of yore.



most people work
9 to 5 in a shit job
They're entitled
to go out and
blow every
single penny
they've got

-Barry Ashworth's party manifesto

"I've been quite lucky but I've definitely been through bouts of depression, know what I mean?" he counters darkly. "And I've seen so many people fall by the wayside. There's addiction in my family, so I know that it destroys. It gets everybody in the end. I go through bouts of majorly 'aving it, and you just naturally have to calm down. You get bored don't you?"

You do indeed. Does he see an alternative?

"Well, er... Naaaaah, not really! Huh huh huh! People have always got to go out. Most people work nine to five and their jobs are shit and they live a really mundane life. They're entitled to go out and blow every single penny they've got, and it will always be that way. People will always go out and there will always be excess!"

Right-oh. We have to clear these things up, since the weight of the past bears down heavily on Barry Ashworth. Two years and four singles into the life of the band, The Dub Pistols have yet to achieve the notoriety of contemporaries such as Propellerheads and Monkey Mafia. And as the big beat ship begins to list under the weight of increasing numbers of revellers and hangers-on, time may be running out and success on any meaningful scale seems to constantly elude the band. Success on, say, a Norman Cookish scale - and that's a worthwhile comparison considering how long the pair have





Live Jazz. Parfum. Garçon.

YVES SAINT LAURENT



The Dub Pistols



been plying their respective trades.

Barry seems none too fussed about the conspicuous absence of glittering fame and riches piling up at his doorstep. Life with the Dub Pistols is a hoot, and that's that:

"The reason we never really went mainstream is that with our clubs, we'd always, *always* turn left," he says with great emphasis. "I remember when people like Weatherall and that had gone up to £200 a set and thinking that was absolutely outrageous! As soon as it became popular we'd turn away whereas a lot of people would suddenly stick in and get a lot of credit for everything. Deja Vu never went majorly, majorly massive. I've always been there," he sighs, "but I've never been totally and utterly over-exposed. I'm quite lucky

that I haven't been, I guess."

It's difficult to square Barry's left-turning, exposure-shy position with the Pistols' new, blatantly chart-aiming turbo-ska single "Cyclone". But we'll just have to take his word for it that he's not arsed about the king-size success which would be financially rewarding and, presumably, massively satisfying.

WITH the inventor of punk and hip hop now departed, it's time for Manchester to meet Barry and the rest of The Dub Pistols, who waste no time by bounding onto the stage and setting about creating an almighty racket which sounds like Sid Vicious smashing 20 years' worth of hip hop history to pieces with his guitar. There's guitarist John, who's possessed of the same indefinably mad quality as Robert De Niro in "Mean Streets", wildly chopping and thrashing at his Les Paul while appearing to indulge in a game of "who can play guitar with the widest-apart legs" with bassist Jason O'Bryan. Behind them, scratcher Malcolm Wax and programmer Bill Borez ferret around behind mounds of flight-cased technology, triggering iceberg-sized breaks and all manner of scorching electronic fizz.

The overall picture? This is where The Dub Pistols come nearest to justifying the lofty claims that their name makes – live big beat in its purest, rudest, noisiest and most brutal form.



Bazza rocks out in a moonwalking stylee

Three of your finest Barry Ashworth tales please, barman

1. Flying in to JFK airport in New York, a magnificently addled Ashworth was met by a British music journalist. In slurred tones, Barry explained to the hack that during the flight he had discovered 1/4 ounce of hashish on his person, and feared arrest on arrival. He got rid of the substance by eating it.
2. One night when Deja Vu were touring their album "Gangsters, Tarts & Wannabes", Barry and Dave Beer broke into their hotel's bar – while unwittingly being filmed by internal security. The pair were subsequently arrested and thrown into chokey for the night.
3. Barry is resident at London's Sonic Mook Experiment, as is DJ Blind Ollie Soft Rock. So when fans of the latter started chanting for their hero to start his set when the former still had half an hour of his left to play, Barry offered to take them all on, hand to hand. Strangely, the fans declined his kind offer.

Barry: "... And a packet of peanuts as well mate..."



Everything you ever wanted to know about BARRY ASHWORTH but were too caned to ask

1987: Barry breaks leg playing football, disappears to Majorca for a holiday. Gets involved in a fight in an Irish bar and escapes to Ibiza. Ends up staying all summer doing "various dodgy blags".

1988: Begins promoting parties in London, including notable events at Ziggy's in Streatham (ex-venue of Paul Oakenfold's The Project), Carshalton Town Hall, and Chelsea Football Club.

1989: Begins Deja Vu events, Westway events and Monkey Drum, regular haunt of baggy types Stone Roses, Happy Mondays and Flowered Up.

1991: Starts Eat The Worm at Hanover Grand which runs for four weeks and is mobbed. Security beats up Ashworth's mates who then confront club owners. Riot ensues, arrests made, death threats issued. Barry's lot decide they wanted to be underground and form Deja Vu.

1992: Promotes Naked Lunch in central London, the first club to bring Slam and Back To Basics to the capital.

1992-6: Deja Vu sign to Cowboy and record seven singles and an album.

1996: The Dub Pistols form, sign to Concrete Records and release singles "Blow The Whole Joint Up" (1996), "Westway" and "Best Got Better" (1997) and "Cyclone" (1998).

There are few Norman Cook-style pop sensibilities and little glacial new-school posturing here, just shedloads of incendiary crowd-pleasing wallop. Dance music, Dennis The Menace style. Central to the onstage dynamic is the totemic Barry, furiously pogoing and bellowing the odd set of lyrical couplets from "Unique Freak", "Cyclone" and "Best Got Better".

Post-show, he's grinning the grin of a man perfectly at home with an activity as daft as leaping up and down on a stage and bellowing into a microphone.

"It seems like I've been doing it forever, I guess, but that's personally what I get off on," he laughs. "I like standing up on stage and saying, 'check me out!' Like when I realised that The Happy Mondays were brilliant but piss-poor at the same time. If Shaun Ryder can sing, so can I! I want everyone out there to have a fucking good time. The first person I ever wanted to be was Jim Morrison. I used to want to be the most off it person in the place."

Stumbling out of the dressing room and beaming, he disappears onto the rioting dancefloor, chasing his admirably, brilliantly piss-poor ambition. The most off-it person in the place. It doesn't get much more punk than that these days.

'Point Blank' is released October 5 on Concrete Records



That epically debauched backstage "scene" in full



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**Muzik Awards
1998**

HOOI CHOONS

Winner Best Independent Label

Red Hot & Hooi

words **Dave Fowler** pics **Steve Double**

The story of **Hooj Choons'** success is one man's labour of love. Since 1991 Red Jerry has been taking hard underground house and turning it into massive commercial success. This is how

DO you remember where you were when you first heard Felix's "Don't You Want Me"? Most probably in the middle of a crowded dancefloor with that riff driving like a freight train straight through your head. Wherever it was you won't forget it. Ever. But then what about JX's "Son Of A Gun"? Or Marmion's "Schöneberg", Gloworm's "Lift My Cup" or Energy 52's "Cafe Del Mar"? Red Jerry should know where it was: most likely it was sitting in his office, rubbing his hands together with glee at landing another stormer. Because he's the man who signed and released all those hits. And about seventy other records into the bargain.

Of the myriad independents which littered Britain's early house scene, only a handful have triumphed over the long-established Darwinian laws of the music biz. Happily for lovers of quality tunes, fun, and open-mindedness, Red Jerry's Hooj Choons is one of them. Hooj released its first track, Rio Rhythm Band's "Carnival De Casa" in 1991. This month it celebrates its 74th release with the "Deeper Shades Of Hooj Volume Two" long player.

In other words, the label's a winner.

"One of the reasons that Hooj has managed to remain afloat for so long," says Jerry, "is that the label has always evolved. When we began, most tracks, with the exception of a few bleepy Sheffield-style releases, had a Balearic feel. Around 1992 we had our first commercial success with artists like Felix, Andronicus and Hyper Go-Go.

"Following that came our descent into cheesy, but commercially viable, handbag, with tracks like Artemesia and JX. People often criticise us for this period, and, yes, there is no justifying it, except to say that we are running a business, not a charity!"

If Jerry's personal taste was compromised at times on Hooj, it hardly ever was on Prolekult. Prolekult was the offshoot label with the Marxist branding he set up to cater for the nu-energy sounds pumping out of London's Trade.

"It was an indulgence," he admits. "Being a bit of a leftie I enjoyed sticking Marxist iconography under people's noses. But I don't think anyone gave a shit. All they cared about was the sounds on the vinyl."

Once the Trade sound went overground, with the success of DJs like Tony De Vit, Prolekult was put on ice. Its banging yet really quite melodic trance sound became Hooj's stock-in-trade with the success of anthems like Energy 52. Jerry now has a new, as yet unnamed label planned, to reflect his taste for deeper, mellower sounds. The first release is from Francois Kevorkian.

"Hooj never had any grand independent ideals," claims Jerry. "The company was originally just an investment made by an accountant who wanted to recoup some money he lost in a music biz deal. The set up was low budget. The stick man logo only came about on our first release because we missed our print deadline.

"Independence works in different ways. It's not always the wonderful thing it's painted as. Financially, things were very shitty here for the first four years or so, then we started to move upwards. To be honest, if any major label had approached me with a bag of cash at one of the very low moments, I don't know what I would have done exactly. Independence is great when you're doing well, because there is no one looking over your shoulder and you can enjoy your success. It ain't so great when you are forced to sign a record you don't really like just so you can flog it on to a major just to stay in business."

Jerry's still there, still just as Red after a decade swimming with the capitalist sharks of the music biz. Still doggedly independent. Still utterly Hooj. And still delivering the choons you're going to remember for a long time to come.

Hooj All Time Top Five Choons

- 1. FELIX: "Don't You Want Me"** The 1993 track which sent the Hooj machine into overdrive. Massive synths, explosive climaxes and a husky vocal drove this to the top of the charts.
- 2. JX: "Son Of A Gun"** Melodic energy handbag of the highest order, this cut even boasted an accompanying "cowboy dance" down at Trade.
- 3. SOURMASH: "Pilgrimage To Paradise" (Prolekult)** Possibly the greatest track to emerge from Red Jerry's stables, this techno-laced hard-houser still rocks timelessly today. A Drum Club classic.
- 4. NALIN & KANE: "Beachball"** An inspired signing, and a massive Ibiza smash for Hooj at a time when the label was re-aligning itself towards melodic trance.
- 5. MARMION: "Schöneberg"** Licensed from Hamburg's Superstition imprint, this blissed-out trancer sold around the 100,000 mark. A release that will keep Hooj in business for years to come.

It's A Stick Up



- 1. HYPER GO-GO: "High"** For early releases such as this, the stick man was hand drawn, and usually out of his box. Much like everyone else at the time.
- 2. RESTLESS ROCKERS: "Restless"** This was Judge Jules' first ever release, and the DJ stick man who accompanied it became the label's unofficial logo.
- 3. DISS-CUSS: "Tra-la-la"** Malcolm Duffy from Trade had it written into his contract that the stick man on his release had to wear high heels.
- 4. DC02: "Do What You Feel"** With racial and political tensions running high in Germany at the time, the stick man was more than happy to bin a swastika on this hardbag classic.
- 5. LSG: "Netherworld"** The stick man, with bag over shoulder, finally got his marching orders. But he was back by popular demand on the next release.



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CHARTS

the MUZIK sweep

the 20 biggest tunes on Britain's dancefloors this month

1 **MOTHERSHIP RECONNECTION (DAFT PUNK REMIX)** Scott Grooves (Soma) ☎ code-4001

Finally properly available, Daft Punk's storming P-Funk-meets-twisted-disco mutha mix.

2 **TALKING ALL THAT JAZZ (REMIXES)** Stetsasonic (Tommy Boy) ☎ code-4002

Dimitri From Paris rips up the old school hip hop classic with a live jazz-house jam spread over no less than eight remixes.

3 **WHAT YOU DO** Emmanuel Featuring Colours (Ice Cream) ☎ code-4003

Truly, the next level of speed garage has arrived as RIP come up with transcendently moving jazzy grooves.

4 **THE WORD** Dope Smugglaz (Perfecto) ☎ code-4004

Daft Punk meets The Tamperer style take on the "Grease" anthem. Unavoidably large.

5 **MY PEEZ** Paperclip People (Planet E) ☎ code-4005

Carl Craig reaffirms his techno genius with the best cut out of Detroit this year.

6 **BEASTIE-ALTY** Beastie Boys Versus Alan Braxe (white label) ☎ code-4006

Cheeky cut-up bootleg of "Intergalactic" over Alan Braxe's "Vertigo" that works a treat.

7 **A THING CALLED LOVE** Mr C & Robert Owens (End Recordings) ☎ code-4007

Dreamy vocal tech-house with the Chicago legend on the mic and Mr C on top production form.

8 **CONCRETE SCHOOLYARD** Jurassic 5 (Pan) ☎ code-4008

Stand-out cut from THE hip hop album of the year with essential instrumental versions.

9 **I GOT 5 ON IT (URBAN TAKEOVER REMIX)** Luniz (Virgin) ☎ code-4009

Right up there with their Jungle Brothers remix, Mickey Finn and Aphrodite once more take hip hop down Metalheadz for a ruck.

10 **CUTSLO** Ed Rush, Optical & Fierce (Prototype) ☎ code-4010

A bassline so hard it threatens bowels worldwide as jungle's darkest twist drums and bass into future dancefloor mayhem.

11 **HIGH** Prophets Of Sound (Distinctive) ☎ code-4011

Basement Jaxx affiliates take the "Fly Life" blueprint and reinvent it ragga style.

12 **LITTLE FLUFFY CLOUDS (REMIXES)** The Orb (Island) ☎ code-4012

Surprisingly excellent double-pack of remixes from Tenaglia, Adam Freeland and One True Parker.

13 **PERFECT (PERFECTO REMIX)** Smashing Pumpkins (Virgin) ☎ code-4013

Another essential Oakenfold remix as he turns the dour Pumpkins into spangly tranced-out midnight marauders.

14 **HEY YOU (WHAT'S THAT SOUND)** Les Rythmes Digitales (Wall Of Sound) ☎ code-4014

Jacques Lu Cont's Eighties revival continues to rock the boat with this so-cheesy-it's-cool funkster.

15 **I FEEL GOOD THINGS FOR YOU** Daddy's Favourite (Go! Beat) ☎ code-4015

Glasgow's DJ Harri cuts up an old Patrice Rushen disco tune for a Sneak-style killer.

16 **GODSPEED** BT (Renaissance) ☎ code-4016

Mr Transeau back to his epic melodic house tricks, with mixes from Brothers In Rhythm to come.

17 **GRASS AIN'T GREENER** De-Ryus Versus MJ Cole (white label) ☎ code-4017

Matt Cole with another silky slice of jazzual garage that's as close to soul heaven as you can ask for.

18 **NEVER CHANGES** Interference (Electronically Enhanced) ☎ code-4018

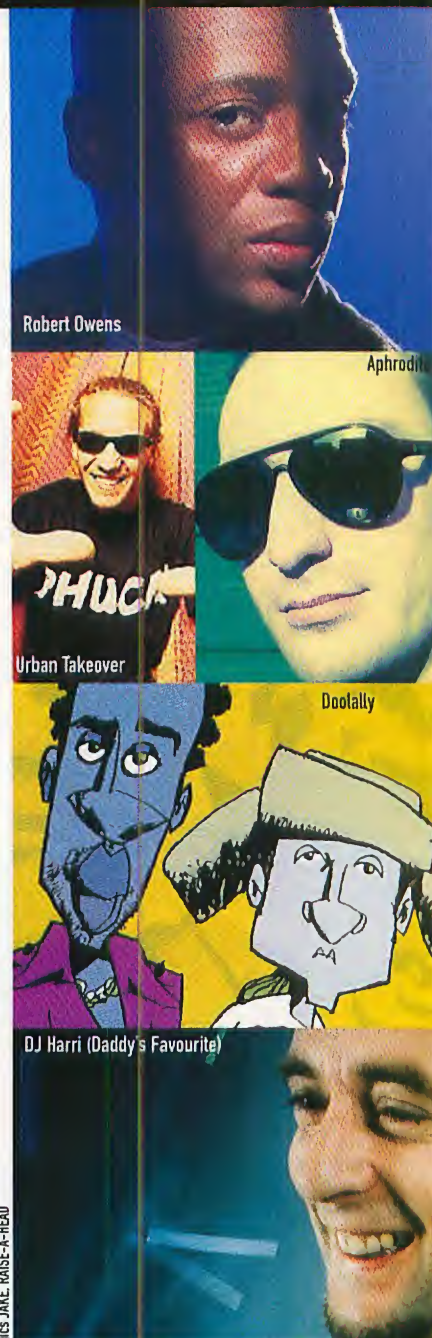
The next Underworld? A four-version mystery tune that covers all bases, from downtempo funk to storming rock-house.

19 **YOU DON'T KNOW** Mass Syndicate Featuring Su Su Bobien (ffrr) ☎ code-4019

Garage screamer on the big gospel tip, originally from Italy.

20 **STRAIGHT FROM THE HEART** Doolally (XL) ☎ code-4020

New producer pushes the two step garage scene ever closer to the spirit of original ska, with a catchy London anthem.



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The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan Leyl, Angel, Mark Archer, Phil Asner, Black Market Records, Pete Bena, Scott Bradford, James Brilly, Peta Bromley, Spencer Broughton, Alvin C, Darrell, Carter, Sarah Chapman, Chris's Chews, Andy Cleave, Norman Cook, Daniele Davoli, DJ Discipline, Deep Dish, De Niro, Daimon, Earman Dog, Michael Dag, Elliot Eastwick, The Egg, Paul Farria, Simon Falhead, Greg Ferlon, Keith Fielder, Rob Fletcher, John "DJ" Fleming, Andy Frankish, Dr S Gachel, Gusto, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde, Tony Humphries, Chris James, Nick James, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Luca Records, Ray Lock, Letty (Fying), Robert Luis, Andy Mac, Kevin Mackay, Colin McCabe, Woody McBride, DJ Mackintosh, Maggie McKee, Chris Madden, Main Source Promotions, Vivien Markey, Massimo, Massive Records, Jim Masters, Angela Matheson, Ordo Meida, Phil Mison, Mighty Atom Records, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Simon Mu, Kris Needs, Luke Nevill, Grant Nelson, Paul Oakenfold, DJ Oberon, Offertone Sound System, Gay Oshams, Graeme Park, Mark Picchioni, Pierre, Pressure Drop, Pure Groove Records, Danny Rampling, Rad Rice, Evil Eddie Richards, Matthew Roberts, Pete Robinson, Dave Roff, Mr Scruff, Dean Thatcher, Paul Thomas, Tony Walker, Andy Ward (Up Yer Nose), Warlock, Nick Warren, Allister, Whitehead, LA Williams.



GLOBAL CHARTS

radio chart

RADIO B92, BELGRADE YUGOSLAVIA

- 1 **FORM AND FUNCTION** Photek (Science)
- 2 **BABY LOVE** Cassio (Glasgow Underground)
- 3 **INTERSTELLAR FUGITIVES** IIR (Underground Resistance)
- 4 **THE CRUNCH** LaJ (Nipponic)
- 5 **LUCKY STRIKE (REMIXES)** Funk D'Void (Soma)
- 6 **MOVING THRU AIR (OPTICAL MIX)** Jonny L (XL)
- 7 **BIG BEAT ROYALE** Various Artists (Kickin')
- 8 **PAGAN OFFERING** Various Artists (Pagan)
- 9 **ORANGE KUSH EP** Kush (Datchil & Scarper)
- 10 **NEED GOOD LOVE (TODD EDWARDS MIX)** Tuff Jam (Locked On)



reader's chart

DJ DISASTER (Norfolk, UK)

- 1 **T42 PLU** People Like Us (Staalplaat)
- 2 **DONAU ESCHLINGEN (PETER KRÜGER MIX)**



- 3 **WATCHA WAITING FOR** Showroom Recordings (Cheap)
- 4 **00 LUCKY** Herbert (Phono)
- 5 **WAY OF LOVE** Moelodjee (Pounitchak)
- 6 **HURT ME** Move D (Compost)
- 7 **MOSKOW DISKOW (CARL CRAIG MIX)** Telex (SSR)

- 8 **THE DANCER** Eddie Moran (TKO Disco)
- 9 **PLEASURE CONVERT** Mo Funk (Fifth)
- 10 **CARAVELLE** Jazzanova (JCR)

home listening chart

CRICCO CASTELLI (Rome, Italy)

- 1 **PASTICHE** Vanessa Rubin (Ensign)
- 2 **A NIGHT IN TUNISIA** Art Blakey's Jazz Messengers (Blue Note)
- 3 **STREET PLAYER** Chaka Khan (Epic)
- 4 **THE AURA WILL PREVAIL** George Duke (Epic)
- 5 **JAZZ FUNK** Incognito (Talkin' Loud)
- 6 **DO YOUR OWN THING** James Taylor Quartet (Acid Jazz)
- 7 **STREET LIFE** The Crusaders (MCA)
- 8 **REED SEED** Grover Washington Jr (Kudu)
- 9 **THE NEXT GENERATION** Mingus Dynasty (Solar)
- 10 **HIT FOR THE BONG** Cricco Castelli (SI Projects)



DJ CAMACHO (New Jersey, USA)

- 1 **ALL I WANT** Angie Brown (tape)
- 2 **THE ENERGY** The Astro Trax Team Featuring Shola Phillips (test pressing)
- 3 **LOVE CHANGES** Jasper Street Co (Basement Boy Records)
- 4 **DAYS LIKE THIS (MASTERS AT WORK MIX)** artist unknown (tape)
- 5 **CHANGES** Kenny Bobien (Eclipse Records)
- 6 **WHEN I FALL IN LOVE** Syble (tape)
- 7 **IT'S YOUR LOVE** LZ Love (Wake Up)
- 8 **THE COLLECTION PLATE EP** artist unknown (Mission test pressing)
- 9 **CAN'T GET ENOUGH** AJ (Yelloworange)
- 10 **ARTFUL BOYS EP** artist unknown (Area Code Records)



DJ MAGIC (PRISONERS OF TECHNOLOGY) (London, UK)

- 1 **BASE 1999** Prisoners Of Technology (Fresh Kutt dub plate)
- 2 **TITLE UNKNOWN (WU-TANG REMIX)** Prisoners Of Technology (Edel/Connected Records)
- 3 **ROLLACOSTA** Prisoners Of Technology (Fresh Kutt dub plate)
- 4 **THE MASTER (REMIX)** Jack Shadow (Smokers dub plate)
- 5 **UNTITLED** Swift (Charge dub plate)
- 6 **INTOXICATE** Prisoners Of Technology (Fresh Kutt dub plate)
- 7 **INTERSOUND** Johnny L (XL)
- 8 **TUNE YOUR BASE (REMIX)** Trend (Live dub plate)
- 9 **TORN** Prisoners Of Technology (Fresh Kutt dub plate)
- 10 **CONFUZION** D Cruze (Urban Takeover dub plate)



DJ Q (Glasgow, UK)

- 1 **E DANCER ALBUM** (PIAS)
- 2 **WHERE DOES YOUR MIND GO** Chazere (Delable)
- 3 **MOTHERSHIP (DAFT PUNK MIX)** Scott Grooves (Soma)
- 4 **UNTITLED** Jo Goes Deep (acetate)
- 5 **CHOOSE YOUR WEAPON** The Shutterbug (Quality Control)
- 6 **UNTITLED** Gene Farris (Soma)
- 7 **CAN'T GET HIGH WITHOUT YOU** Joey Negro (Subliminal)
- 8 **UNTITLED (PAPERCLIP PEOPLE REMIX)** artist unknown (Planet E)
- 9 **WE ARE LOVE** DJ Eric Presents (Disques Kung Fu)
- 10 **ALL RIGHT (DJ Q MIX)** Urban Soul (Chrysalis)



ANDY SMITH (Porthsmouth, UK)

- 1 **DEF RHYMES** Seven L & Esoteric (Direct)
- 2 **RETURN OF THE B-GIRL** T-Love (Pickin' Nanny)
- 3 **FROM THE GROUND UP** The Associates (white label)
- 4 **EXTRA EXTRA** Paula Perry (white label)
- 5 **BRAND NUBIAN** Brand Nubian (Arista)
- 6 **UNDERNEATH A RED MOON** N'Dea Davenport (V2)
- 7 **TRIBUTE TO JAZZY JAY** Bronx Dogs (Kontraband)
- 8 **ILLICIT EP** Deadly Avenger (Illlicit)
- 9 **LOOK AT ME** Sissi (Cup Of Tea)
- 10 **TIME WAITS FOR NO MAN** Rasco (Stones Throw)

WAI WAN (Manchester, UK)

- 1 **RETURN OF THE B-GRA** T-Love Featuring A Kid Named Miles (white label)
- 2 **NORTHERN SULPHURIC SOUL** Rae & Christian (Grand Central)
- 3 **INERTIA CREEPS** Massive Attack (Virgin)
- 4 **MYSTIC BREW II** Various (Fat City)
- 5 **UNDERNEATH A RED MOON** N'Dea Davenport (V2)
- 6 **BLACKSTAR** Blackstar (Rawkus)
- 7 **HOWIE BE THY NAME** Howie B (Pussyfoot)
- 8 **CONCRETE SCHOOLYARD** Jurassic 5 (Pan)
- 9 **UP TO THE UNDERGROUND** From Here (Sophisticuts)
- 10 **JOY AND PAIN** Moa (Tommy Boy)

ANNE SAVAGE (Dewsbury, UK)

- 1 **UPRISING (NORTHERN SCUM REMIX)** Silvio Ecomio (Babushka)
- 2 **TURKEY 3000** 3 Drives On A Vinyl (Massive Drive Recordings)
- 3 **LOVE SENSATION (OLAV BOLASKI DUB)** Gorgeous (Ganggo Music)
- 4 **I KNOW** Brutal Bill (Cyber Records)
- 5 **JUMPIN' AND PUMPIN'** DJ Looney Tune (Axma)
- 6 **RUF** Paffendorf (Go Gang)
- 7 **VILA NOVA** Orinoko (3 Lanka)
- 8 **MOVIN' THRU YOUR SYSTEM** Jark Prongo (Pst Music)
- 9 **1998 (MATT DAREY REMIX)** Binary Finery (Positiva)
- 10 **LA (JONESY REMIX)** Marc et Claude (Positiva)



K-KLASS (Chester, UK)

- 1 **FUNKING AND GROOVING** Robbie Rivera (Filtered)
- 2 **DA POWA** Da Northface Killla (Dis-Functional)
- 3 **FASHION** Punky Data (Edel)
- 4 **LITTLE FLUFFY CLOUDS** The Orb (Island)
- 5 **IF WE TRY** Karen Ramirez (Manifesto)
- 6 **LIVE IT UP** K-Klass (Parlophone)
- 7 **SEX 'O' GROOVE '98** Joe T Vannelli (Sharp)
- 8 **EVERYBODY DANCE** Freeman (Perception)
- 9 **HIGH** Prophets of Sound (Distinctive)
- 10 **HAVANA TWILIGHT** Gentleman Thief (Paper)



FITZROY DA BUZZBOY (London, UK)

- 1 **DOOWOP** Lauryn Hill (Columbia)
- 2 **LOVE LIKE THIS** Faith Evans (Bad Boy)
- 3 **KEEP IT REAL** Jon B (Sony)
- 4 **FIND A WAY** A Tribe Called Quest (Jive)
- 5 **2 WAY STREET** Miss Jones (Motown)
- 6 **CHEAPSKATE** Sporty Theivz (Sony)
- 7 **HERE WE GO** Khatcyia (Loud)
- 8 **INCREDIBLE** Keith Murray (Jive)
- 9 **JAMS AND JOINTS** Black Eyed Peas (Interscope)
- 10 **HORSE AND CARRIAGE** Cam'ron (Epic)

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ADAM BEYER (Stockholm, Sweden)

- 1 **CHARACTER** artist unknown (Drumcode 17)
- 2 **TITLE UNKNOWN (VOLUME 6)**
Planetary Sound System (Peacefrog)
- 3 **DRUMCODE 16** Adam Beyer & Marco Carola (Drumcode)
- 4 **TITLE UNKNOWN** Gaetano Parisio (Art 001)
- 5 **FOOD FOR THOUGHTS** Cari Lekebusch & J Mull (Hybrid)
- 6 **CREDENCE** Surgeon (Dynamic Tension)
- 7 **ACT-1** Static Drum (Logistic)
- 8 **TITLE UNKNOWN**
Code Red 08 (Code Red)
- 9 **FOCUZ** Mario Carola (Zenit)
- 10 **GAM** Leo Laker (Tresor)



NATHAN COLES (London, UK)

- 1 **PRESENCE** Shara Nelson (Pagan)
- 2 **50 GROOVES** Mac Zimms (Bango)
- 3 **SOUNDTRACK** Peter Dildo (Trackdown)
- 4 **SHE DISRESPEK ME** The Usual Suspects (The End)
- 5 **THE FIRE** Tom Gilliron (Reverberations)
- 6 **TITLE UNKNOWN** DJ Garth (Greyhound)
- 7 **BREAK DA HEART** Martin Solveig (Mixture Stereo)
- 8 **NIGHT IMAGES** Swayzak (Mecca)
- 9 **TITLE UNKNOWN** Biggah Roots (Primal)
- 10 **ENTERTAINMENT** Clara Davies (Bigelow)

STEVE LAWLER (Cream, Liverpool)

- 1 **DO YOU REALLY (QUIVVER VOCAL MIX)** Culture Club (test pressing)
- 2 **YEAH** 68 Beats (Hardway)
- 3 **LITTLE FLUFFY CLOUDS (TENAGLIA MIX)** The Orb (Island)
- 4 **VOICES** Desert (test pressing)
- 5 **MADAGASKA**
Art Of Trance (Platipus)
- 6 **TWILD THUNDER (BABEALICIOUS MIX)** artist unknown (acetate)
- 7 **GODD TO BE ALIVE (DEEP DISH MIX)** DJ Rap (Higher Ground)
- 8 **HI LITE** Bakkour (X-Trax)
- 9 **SOMMERTAG** The Argonauts (Red Parrot)
- 10 **SKYDIVE** Freefall (Stress)



JUNIOR SANCHEZ (New York, USA)

- 1 **MOTHERSHIP (DAFT PUNK MIX)**
Scott Grooves (Soma)
- 2 **FLOWERS** Armand Van Helden (ffrr)
- 3 **DA POWA** Northface Killa (Dis-Funktional)
- 4 **GROOVY THING** Minimal Funk 2 (Cleveland City)
- 5 **MUSIC SOUNDS BETTER WITH YOU (SNEAK'S MIX)** Stardust (white label)
- 6 **MY BEAT (DC REMIX)** Blaze (Slip 'n' Slide)
- 7 **I WANT YOUR LOVE** Twilight (Narcotic)
- 8 **MY BEATBOX (LES RHYTHMES DIGITALES MIX)** DeeJay Punk-Roc (Independiente)
- 9 **UNTITLED (ROGER S REMIX)**
Soul Grabber 3 (Aquarius)
- 10 **STONED** Loose Joints (Black No Sugar)

OMAR (DOUBLE 99/RIP) (London, UK)

- 1 **WHAT YOU DO** Steve Emmanuel Featuring Colors (Ice Cream 2 test pressing)
- 2 **YOU DON'T KNOW** Mass Syndicate Featuring Su Su Bobien (ffrr/Strictly Rhythm)
- 3 **I'LL HOUSE YOU RIP** Versus The Jungle Brothers (acetate)
- 4 **ROUND 'N' ROUND** Zindy (Chrysalis/EMI promo)
- 5 **VYBE** Ultimate Featuring Jaqui Bennett (i test pressing)
- 6 **BRING BACK THE LOVE** 95 North & Laury Harris (Strictly Rhythm test pressing)
- 7 **FEELIN' YOU (MOOD II SWING MIX)**
Ali (Wildcard promo)
- 8 **RELAX** Deetah (ffrr)
- 9 **TEMPTATION** DJ Dealer Presents Risque (Subliminal)
- 10 **BRING IT BACK TO LOVE** Gerideau (test pressing)

FULL CYCLE TAG TEAM (Bristol, UK)

- 1 **CLEAR SKYZ** DJ Die (Full Cycle)
- 2 **GRIDLOCKED EP** Various Artists (Dope Dragon)
- 3 **ELECTROBE** Krust (Talkin' Loud)
- 4 **OFF KEY** Krust (Talkin' Loud)
- 5 **WINDRUSH** Roni Size (dub plate)
- 6 **FOCUS** Jonny L (XL)
- 7 **NEW BRAND**
Adam F (dub plate)
- 8 **REMIX** DJ Suv (V)
- 9 **WALK WITH ME** Bill Riley (dub plate)
- 10 **CLOSING IN ERO** Bill Riley (Full Cycle)

JUDGE JULES (London, UK)

- 1 **ASCENSION** Gold And Delicious (Serious)
- 2 **LIVING FOR THE WEEKEND** Dina Carroll Versus Space Brothers (white label)
- 3 **MOVIN' THRU YOUR SYSTEM** Jark Prongo (Pst Music)
- 4 **TOCCATA AND FUGUE IN D MINOR**
Vanessa Mae (Sun Mix Vinyl)
- 5 **TIMERIDER (LARGE MIX)** DJ Quicksilver (acetate)
- 6 **FUNKY GROOVE (JULES MIX)** Untidy Dubs (Manifesto)
- 7 **SKYDIVE** Freefall (Stress)
- 8 **BUENA VIDA** Inner City (white label)
- 9 **BOCCACCIO LIFE** The Secret Wish (white label)
- 10 **THE SILENCE (MATT DAREY MIX)**
Mike Koglin (Multiply)



BASEMENT JAXX (London, UK)

- 1 **RED ALERT** Basement Jaxx (test pressing)
- 2 **PUNK'S REVENGE** artist unknown (acetate)
- 3 **JUMP 'N' SHOUT** Basement Jaxx Featuring Slaughter John (white label)
- 4 **TALKIN' ALL THAT JAZZ (DIM'S OLD SKOOL MIX)** Stetsasonic (Tommy Boy)
- 5 **YO YO** Basement Jaxx (white label)
- 6 **LATIN IMPRESSIONS (PART 2)** Victor Simonelli (West Side Records)
- 7 **LAGOS JUMP** Afro Elements (Ibadan)
- 8 **BEIJ (CLUB DUB)** Earth Wind And Fire (Time Tunnel Records)
- 9 **MAS QUE MANCADA**
Ronaldo's Revenge (AM:PM)
- 10 **SAME OLD SHOW** Automatic (purple label)



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THREE BEAT RECORDS (Liverpool, UK)

- 1 **WHAT'S THAT SOUND?** Les Rhythmes Digitales (Wall Of Sound)
 - 2 **BIG TRAIN** Resident Filters (Laceria)
 - 3 **THE SUN GOES DOWN** Level 42 Featuring Omar (Polydor)
 - 4 **FILTHY DANCING** Danny Rose (Hard Hands)
 - 5 **HIGH IMAGES** Larry Heard Versus Swayzak (Mecca)
 - 6 **DRUMS OF THUNDER** Tommy Gee (R&S)
 - 7 **TIME CHANGES** Little Green Men (Forensic)
 - 8 **LOVELY** Wagon Christ (Virgin)
 - 9 **A BAG OF BLUE SPARKS** Two Lone Swordsman (Warp)
 - 10 **POINT BLACK** Dub Pistols (Concrete)
- Three Beat Records, 58 Wood Street, Liverpool, L1 4AQ
Tel: 0151-707-1669

BOOGIE TIMES RECORDS (Romford, UK)

- 1 **MIND OVERLOAD** Ram Trilogy (Ram)
 - 2 **BROTHER** Jonny L (XL)
 - 3 **TEST 3** artist unknown (acetate)
 - 4 **REAL VIBES** Various Artists (Tru Playaz)
 - 5 **LOCASTE** Ed Rush, Optical & Fierce (Prototype)
 - 6 **STRANGLER DUCK** Red One (Lifin' Spirits)
 - 7 **PETROL JELLY** Mercer (Infacom)
 - 8 **FRIDAY** Capone (Harileaders)
 - 9 **INDUSTRY LP** Dom & Roland (Moving Shadow)
 - 10 **EAST SIDE** Various Artists (East Side)
- Boogie Times Records, 3, Old Mill Parade, Victoria Road, Romford
Tel: 01708-727-029

FAT CITY RECORDS (Manchester, UK)

- 1 **NORTHERN SULPHURIC SOUL** Rae & Christian (Grand Central)
 - 2 **MYSTIC BREW, THE COUNTER CULTURE** Various Artists (Fat City)
 - 3 **ALL BAR NOTHING** Various Artists (Twisted Nervel)
 - 4 **THE NORM** Unsung Heroes Featuring Siah and Yashua (Scenario)
 - 5 **BLOWN FUSE (REMIX)** Mask (Dope Dragon)
 - 6 **SOLEVISIONS SAMPLER** Various Artists (Sole Music)
 - 7 **THE DAWN** Eric Trufaz (Blue Note)
 - 8 **HEATSEEKING** Rasco (Stone's Throw)
 - 9 **THE LOVE MOVEMENT** A Tribe Called Quest (Jive)
 - 10 **THE MAIN SPRING EP** Treva Whateva (Skint Untier Fives)
- Fat City Records, 70 Oldham Street, Manchester
Tel: 0161-237-1101

PURE GROOVE RECORDS (London, UK)

- 1 **INSIDE YOU** Victor Romeo (Public Demand)
 - 2 **FRIENDLY PRESSURE** Jhelisa (Dorado)
 - 3 **AS I AM** Sound Of One (Locked On)
 - 4 **DUSK TILL DAWN** TJ Cases (Cut 'n' Play)
 - 5 **SLAVE TO THE VIBE '98** Aftershock (VC)
 - 6 **DESTINY** M-Dubs (white label)
 - 7 **AMERICA** Wesley 2 Play (white label)
 - 8 **10th NIGHT** Y-Tribe (white label)
 - 9 **FAITH** Dee Riley (Sow And Reap)
 - 10 **KEEP LIVIN'** Stamped (White)
- Pure Groove Records, 679 Holloway Road, Archway, London N19 5SE
Tel: 0171-281-4877

pics BASE-A-HEAD, RONNIE RANDALL

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Art by Joel Luther

R REVIEWS

The Definitive Shopper's Guide

* Album of the Month



Rae & Christian

Northern Sulphuric Soul
Grand Central

Landmark hip hop soul album from underground Manchester pair with guests Jeru The Damaja, The Jungle Brothers, Texas and more

THEY always said that the North would rise again. Well, if ever you were wondering when Manchester's Book Of Resurrection was going to be written, look no further for the first chapter. There's much that's astonishing about "Northern Sulphuric Soul". How, for example, could two music enthusiasts with so little international clout have assembled such an all-star line-up? The

Jungle Brothers, Jeru The Damaja, YZ and ex-JVC Force members Q-Ball and Curt Cazal, all in turn step up to the mic to blow away the 15-year bitch of American rappers consistently ignoring the huge amount of talent that lies outside their own patch of grass. As Rae & Christian lay down backing tracks dope enough to be off the first Tribe album, each rapper rolls with the arrangement like they'd been hearing it since womb days.

Yes, Scot rockers Texas crop up too. So, Sharleen Spiteri might not be everyone's first choice for soul diva, but if ever you were wondering what happened to the spirit of Massive Attack circa "Blue Lines", look no further. You'll almost certainly remember the first time you hear this one, all deeply swelling melancholy, half tinged with regret, half with bitter pride. That's the key to "Northern Sulphuric Soul"



Mark Rae (l) and Steve Christian

success. It sounds like a pair of kids still in love with the music, untainted by prejudice, prepared to give everyone an even throw of the dice. Baring their influences from Barry White to Busta Rhymes, but never in hock to them. Where hip hop instrumentals "Swimming Pool" and "Bring The Drama" might sound like lazy filler material elsewhere, here they bustle with a joyous energy.

But the real discovery of "Northern Sulphuric Soul" is semi-resident vocalist Veba. Cross the chesty boom of Shirley Bassey with the soul-on-ice of Shara Nelson and you're almost there. There are some who'll say that the softly stated grandeur she brings to the lambent torch songs "All I Ask" and "Fool" risks Portishead comparisons. The difference is that where Beth Gibbons is all crushed heart and broken bones, Veba emotes a proud defiance.

There's more, of course: the funky wah-wah grooves of opener "Divine Sounds", the bitter-sweet symphony of closing coda "Spellbound", the excruciatingly delicious confessional of "Swan Song". It may not have the classic gravitas and gritty urbanity of "Blue Lines", nor the deviant tangents of DJ Shadow's visionary "Endtroducing". But "Northern Sulphuric Soul" is nevertheless a landmark album, a David-like triumph of love, patience, talent and spiky enthusiasm over corporate killjoys who would probably have told them it could never and would never be done. The Renaissance truly begins with this album.

★★★★★
Calvin Bush

Muzik's In Guide To The Way Out

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Know The Score

Muzik's scoring system explained in full

★★★★★
Thoroughly splendid and downright essential. Your collection demands this album, whatever kind of music you listen to.

★★★★
Close to greatness. Extreme excellence in its own style or just a top album all round. Make sure you check.

★★★
Good at what it does. Doesn't push any boundaries, but certainly won't disappoint either.

★★
Not very good at what it does. Other people are doing this stuff much better with more originality and style.

★
Irredeemable rubbish. Don't waste your money.



The Beta Band

The Three EPs
Regal

Hotly-tipped, boundary-breaking quartet re-release their first three EPs

THE self-avowed "product of four massive record collections", The Beta Band take trace elements of all the music they've ever heard and blend them homeopathically into a sound entirely their own. From the risible "skunk rock" tag to comparisons with Primal Scream and Beck, every attempt to pin them down has failed, simply because their three four-track EPs so far have confounded every expectation. How do you define a band whose records are frothed over by the Beastie Boys, Gilles Peterson and the NME? Who combine avant-rock sensibilities with the cut & paste inventiveness of hip hop? Whose songs stagger from the sublime to the shambolic, throwing shuffling beats, Beatles harmonies, a piano, a Jew's harp, a horn section and – gulp – acoustic guitars into the mix?

There's no formula here, no contrived attempt to fuse disparate genres, just ideas plucked from the band's collective imagination, and each EP is a reaction against the last: the poignant, anthemic chorus of "Dry The Rain" and the scratchy slo-mo groove of "I Know" from their "Champion Versions" debut are superseded by the sprawling sound effects of "The Monolith" and "The House Song", leaving the pristine pop tones of "Push It Out" and "Needles In My Eyes" from "Los Amigos Del Beta Bandidos" to point the way towards their debut album proper, due early next year.

How do you define The Beta Band? You don't. You just listen.

★★★★★
Tom Mugridge

Dig This? Check These:

PRIMAL SCREAM – "Screamadelica" (Creation)

CAN – "Tango Mago" (Spoon)

CAPTAIN BEEFHEART – "Clear Spot" (Reprise)

Yoshinuri Sunahara

Take Off And Landing
Bungalow

Second solo album from key member of Denki Groove, Japan's answer to The Prodigy

"TAKE Off And Landing" is a concept album, a musical manifesto hoping to convince the Japanese government to build an underground airport in order to save time. Tongue in cheek? Maybe. But whether Sunahara is serious or not, this is still pretty convincing stuff. "2300 Hawaii" and "Count Down" may well be distant relationships of the KLF's "Chill Out" opus, while "My Love Is Like A Red, Red Rose" is the sound of Kid Loco orchestrating a Nineties remake of "Casablanca".

Utilising steel drums, disco samples and elements of deep house, "Take Off And Landing" confounds, surprises and illuminates.

★★★★★
Ralph Moore



Theo Parrish

First Floor
Peacefrog

New styles of Detroit house from one of its deepest practitioners

ALONGSIDE Rick White and, of course, the ever-mysterious Moodymann aka Kenny Dixon Jr, Theo Parrish represents a new style of Detroit house. Slower and more experimental than its Chicago counterpart, it's a sound that looks mainly to African-America's rich musical heritage for inspiration and reaffirms this concept with titles like "JB's Edit" and "Love Is War For Miles". Spread across four discs, the ten tracks here juxtapose elements of soul, jazz, disco, funk and techno with simple but often hypnotically funky 4/4 house rhythms. And even though it occasionally gets a bit plodding, the beautifully soulful "Sky Walking" and the late-Eighties style techno lullaby "Heal Yourself" more than set "First Floor" apart from the ever-expanding pack of dancefloor contenders out there.

★★★★★
Dave Mothersole

The Orb

U.F. Off
Island

Sweeping compilation of career highlights and exclusives from Alex Patterson's ambient loons

THERE always were two sides to The Orb. Those notorious epics that stretched long into the night only tell half the story – The Orb are also a cracking pop band when they put their mind to it. The concept of ambient music might be pretty whiffy and past its sell by date, but the likes of "The Blue Room", "Little Fluffy Clouds", "Perpetual Dawn" and "Toxygene" sound anything but dated here. Plus, they've had the guts to pack this 24-track "greatest hits" with rare and new mixes, satisfying ardent Orbophiles and casual listeners alike. And that takes some balls.

★★★★★
Ben Willmott

Bob Sinclar

Paradise
east west

Your only way to get hold of "Gym Tonic" – on Bob Sinclar's debut album

LET'S face it. Most of us are interested in this album for one reason and one reason only – the Jane Fonda-sampling "Gym Tonic". Ignore the rest of Sinclar's "Paradise" however, and you certainly won't be missing out on this year's "Homeworks" or "Moon Safari". Even on the freaky Frenchified house sound of "Ultimate Funk", "Souvenir" and "Disco 2000 Selector", Sinclar's tricks are tried, tested and somewhat overfamiliar – the Chic samples, the filter mania, the twisted loops and vocoder P-Funk vocals. And the fake Sixties sleazy packaging sadly doesn't follow through in any eclectic vibe in the music (a la Dimitri From Paris). So, more a case of "Paradise" lost rather than found.

★★★★★
Calvin Bush

Dig This? Check These:

VARIOUS ARTISTS –

"Motor Fried Funk" (Kickin')

MOTORBASS – "Pansoul"

(Source)

VARIOUS ARTISTS –

"Expressions" (Dust II)

Dust/Matrix)

Flytronix

Archive
Moving Shadow

18-track collected works of ambient talented Suffolk junglist

DO what? An expansive drum & bass album singularly unconcerned with breaking

boundaries, pushing envelopes and generally being progressive and that? Flytronix's "Archive" is a success mainly because it doesn't bother rambling on about the future and gets down to creating stupefying, multi-dimensional dance music – by which we mean every complexion of jungle, hip hop, jazzy cinematic, and deep, funky hip hop (abetted on "Birth Of Da Kool" by Bambaataa's son, TC Izlam, and on two others by members of the Last Poets). LTJ Bukem, Tech Itch's Mark Caro and a cast of a million also guest on this accomplished work.

★★★★★
Kevin Braddock

Blacka'nized

All New Adventures Of...
Volume One
Response

Stereo MCs relaunch their label with a new offering from Edinburgh's hip hop crew



SILVAH Bullet? Mucho Macho? Derek B? The UK hip hop scene hasn't had too much to shout about recently, so Blacka'nized's return to the fray couldn't come at a better time. There hasn't been a genuine breakthrough over here since the Stereo MCs – and that was six years ago. The edgy Harlem soul of "Crack Pipe" proves so compulsive that it appears twice, while "UFO Beats" is inspired as much by Marvel comics as it is by martial arts. This is widescreen, homegrown hip hop that could have been produced by David Holmes or David Lynch. Hopefully the first of many "...Adventures" to come.

★★★★★
Ralph Moore

Alison Limerick

Spirit Rising
Jammin'

Brit garage diva in surprising return to form

PLENTY folk have always rated the voice behind "Where Love Lives" higher as a stage entertainer than a recording artist. Which is in no way to suggest that Limerick is some kind of latterday, female Bruce Forsyth, only that her vocal immediacy is often lost in over-produced studio swing excursions. Not any more. Because not only is Limerick back on the road with a quintet that's as tight as a vicar's arse, but these 10 tracks are a true reflection of what she can deliver. Check the cool "Dangerous Games", the sublime "How Happy" and title cut itself for proof that there's more to this singer than past glories.

★★★★★
Dave Fowler

Alison Limerick





Dub Pistols

Point Blank
Concrete

Barry Ashworth's big beat skank-rock debut



UNLIKE TS Eliot's world, "Point Blank" ends not with a whisper but with a bang, and a colossally noisy one at that. It starts with a bang as well, has 11 monumentally banging, man-the-barricades tracks in the middle, and ends as bangingly as it commenced, if not more so. So are Barry Ashworth and his crew capable of anything else other than giving it large for (and on) the dancefloor, as their vinyl persona would suggest? Little on "Point Blank" argues to the contrary. Certainly, the mega-tweaked muscle which powers opener "Unique Freak" is essentially the same one which gearshifts through the fuzz-reggae of "Ghetto" several tracks later and the similarly spring-loaded eponymous track yet further on. In other words, it all sounds quite the same.

There's nothing wrong with a bit of banging, except that it becomes rather monotonous after 40 minutes or so. And placed against the works of other players who've emerged from the same post-trip hop scene as the Pistols – Monkey Mafia's "Shoot The Boss", for example – "Point Blank" even begins to sound retro. Paradoxically, its redeeming features are the older singles: the explosive "There's Gonna Be A Riot", and "Westway" which evokes so much more than 3am breakbeat bluster.

They sorely want you to dance, and dance you will – but less bullying and more teasing would make the trek to the dancefloor much smoother.

★★★★

Kevin Braddock

Urban Tribe

The Collapse Of Modern Culture
Mo'Wax

Carl Craig, Moodymann & pals
in downbeat Detroit triumph

IS the creative blight that's afflicted Detroit's techno community over the last two years finally over? The exquisitely sad but uplifting beauty on display here would certainly suggest so. And while it may have been assembled by Carl Craig, Anthony Shafir, Sherard Ingram and Moodymann, it's Craig's unique trademarks – superbly reflective melodies and otherworldly textures – that really dominate the picture. Clocking in somewhere between the chilled funk of Ultramarine and the grandeur of "Smokebelch"-era Sabres Of Paradise, this is by far the most moving and poignant affair Motor City's thrown at us for ages. The renaissance starts here.

★★★★

Ben Willmott

Magga Stina

An Album
Ear/One Little
Indian

Icelandic
singer and
violinist's
disappointing
debut on
Bjork's new
Ear label



"I AM bewitched!" Magga Stina shrieks on "I-Cuba". She's right in one sense: this is every bit as quirky, kitsch and irritating as the Sixties TV series of that name. But if she were truly bewitched, you'd hope that the forces of darkness would provide her with tunes at least slightly better than the willfully

eccentric mix of big band, power pop and torch song displayed here. 808 State's Graham Massey and fellow Ice babies Lhooq, on knob-twiddling, duties doesn't really help; their overblown approach merely heaps pointless pomp on top of sugary ceremony. Shame.

★★

Tom Muirgridge

Envoy

Where There's Hope
Soma

Pristine orchestrated Detroit
techno from a man called Hope

Squarepusher

Music Is Rotted One Note
Warp

Lessons in jazz decomposition from the Warp
generation's enfant terrible

TRUST Squarepusher. Just as the world begins to get its head around the tumbling jazz punk he's been cultivating and honing to perfection over the course of his last three albums, he changes tack utterly. Gone are the well-worn ravers' breakbeats fiendishly bullied into fresh new shapes. Gone are the jungle-on-45 rushes and blokes shouting "I'm the fucking daddy!!!" And in their place? To put it bluntly, jazz. Quite a lot of it. Tom Jenkinson has never made any bones about his love for the exploratory missions of Seventies pioneers like Miles Davis. But neither has he aped them so directly before. Tracks like "Theme From Vertical Hold" or "Don't Go Plastic" could easily be "Bitches Brew" outtakes if it weren't for the occasional digital grunt dotted about the place. Apart from the fact that it's all been done before, Jenkinson simply doesn't have the discipline or restraint to pull off such grand epics. Most of the 15 tunes here are ambitious but ultimately unfocused and self-indulgent. Only the delicate and evocative "My Sound" survives intact, just as experimental as the rest but musically far more direct and all the better for it.

Doubtless, Tom Jenkinson has the suss and instinct to pull himself out of this hole pretty quickly. But this album? More daft than funky, alas.

★

Ben Willmott

A SELF-CONFESED music obsessive with a background in everything from Prince to Genesis, Envoy's Hope hardly fits the stereotypical image of a Nineties techno producer. But then, who needs stereotypes when you can have real spirit and soul? Why settle for another achingly dull hotch-potch of trendy reference points when you can immerse yourself in the fabulously lush electro strains of "Good Company" or groove hard to bass-fuelled throbbers like "Rundown" and "Dark Manoeuvres"?

Okay, so Envoy doesn't stray too far from the classic Detroit-inspired techno blueprints, but he's taken them on and made them, beautifully, his own.

★★★★

Dave Mothersole

Blackstar

Blackstar
Rawkus

Avant-rap
collaboration
debut from
East Coast's
most likelyto,
Mos Def and Talib Kweli.



1998 has been a great year for the hardcore hip hop purist. Numerous truly great albums (Jurassic 5, "Lyricist's Lounge", Black-Eyed Peas, X-Ecutioners) and people have actually started buying them as well, which means we hip hoppers can make exciting new friends. You'll win some chums with this one. It takes the sense of *joie de vivre* that made "Jurassic 5" such a balter and harvests it in some altogether stranger sonic pastures. It's wilfully shabby – most of the beats sound like they were programmed by someone who hasn't even read the 808 operation manual. But that's good. And Mos Def raps like Rowley Birkin QC talks, but that's good too. It's the slipshod beats and inebriated flows that make this so fresh. The two MCs sound like they're having a right larf throughout, especially on the riotous, celebratory "Definition", already released on these shores as a single.

In a nutshell, it's the Jurassic 5 meets Company Flow. And that can't be at allbad, can it?

★★★★

Pete McPhail

The Wiseguys

The Antidote
Wall Of Sound

Second album of cheeky
funkified Nineties hip hop from
DJ Touché, now working solo

NEITHER fish nor fowl, Wiseguy Touché's second album slips between hip hop and trip hop, mixing dusty funk samples with old school flavas in his own, mischievous way. With the whole big beat hullabaloo beginning to sound weary at best, what distinguishes this is an endearing sense of humour and barnstorming fun. "The Antidote" works best when Touché – Theo Keating to his friends – goes for the party jugular ("Ooh La La") or juxtaposes the incongruous ("Production" with its down-and-dirty rap over "The Chase" from "Butch Cassidy & The Sundance Kid"). But whether The Wiseguys can hold down a lasting career depends very much on whether they can find innovation beyond the tried and tested funk/hip hop/break beat arena.

★★★

Michael Bonner

Finis Dolo

Rise
Arthrob

Clinically produced non-rap
beats 'n' rhymes package from
acid house veteran Noel Watson

A CURIOUS amalgam: Irish-born Noel Watson, sometime acid house player and journeyman musician, teams up with Sonya Sohn, ex-Brooklyn poet, actor and general artistic bod. Noel provides twangy nouveau funk, hip hop and r&b beats and musicianly arrangements, Sonja vivid fem-beat poetry. The upshot of which is that while much of "Rise" sounds modern and suspiciously hip, it's also excruciatingly po-faced at times. Additionally, the sterile, ultra-clean production values are an instant turn off and on closer inspection, many of the themes so wilfully self-referential and obtuse as to be incomprehensible to anyone not an extremely close friend or associate of the Dolo. An album ideal for tofu and healing crystal get-togethers, then.

★★

Kevin Braddock





Cypress Hill

IV
Columbia

Fourth album proper from hip-hop's stoners in excelsis

THIS album is fucked. A red-eyed, sweat-soaked, no-sleep-for-five-days kind of fucked. It's completely incoherent — some tracks would have

sounded dated on the Hill's debut, while some make the RZA's intricate arrangements sound like Puffy. The crucial point is that "IV", for all its schizophrenia and mess, never lets the funk stop for a second. It's like the Hill's previous three albums chucked in a blender, sliced into tiny pieces and served in random globs. And somehow, it manages to end up as a serious contender for album of the year. Who'd have thought, eh?

★★★★★
Pete McPhail

Common Ground

No More Heroes
Ultimate Dilemma

Funk and hip hop fusion from a ten-piece posse of Britain's finest heads

LOOSELY based on the collective "we can do anything" vibe of Art Blakey's Jazz Messengers, Common Ground are more like acid house's Funky Beat Purveyors. With ten members including Tim "Love" Lee, Runaways, Jadell, Wai Wan and Aim, the results of this sonic orgy mix anything from bongos and violins on "Mambo Agogo" to Simon & Garfunkel with fat beats on "Get Yourself Together", alongside adventures in sitar, latin and breakbeats. Taking the funk out of the Seventies and hip hop from the Eighties, Common Ground have mixed up a big old cure for the Nineties lack of soul. More heroes, please.

★★★★★
Rob Da Bank

Dig This? Check These:

VARIOUS ARTISTS — "Holistic Reflections" (Holistic)
HACIENDA — "Narrowed Eyes" (Infracom, Germany)
SHANTEL — "Higher Than The Funk" (IK7, Germany)

Canibus

Can-I-Bus
Universal

Debut from rapper who took on LL Cool J and won

OF course, anyone

could out-rhyme LL Cool J nowadays. The real way to prove that you're a great rapper is to deliver a whole album's worth of lyrics and keep it interesting. To do this, a debutante will normally stuff his album full of big-name producers and guest cameos to sustain interest, but not Canibus. Like Kwik Save, he believes in "No Frills", and more power to him, because his album rocks.

The real star, for once, is the lyricist. At times, Canibus' barrelling rhyme deluge is head-spinning. If anything, there's sometimes too much to digest, too many levels of meaning to absorb. All the more reason to go back and check it again. It's poetry in motion.

★★★★★

Pete McPhail

Big Muff

Music From The
Aural Exciter
Profile

Super-fresh '98-style funk, soul and house from former Groove Collective member Itaal Shur

IF the name hasn't attracted you to it already, get some Big Muff. The project is the creation of Itaal Shur, an originator of the Groove Collective and a talented back-room bod who has worked with Maxwell, Vertical Hold and Carleen Anderson. "Music From The Aural Exciter" combines elements of all these artists with Itaal's inimitable production style which brings soul and funk right up to date.

In the same way that Dr Bob Jones considers music on Paper to be contemporary soul music, Itaal has a similar outlook. "My Funny Valentine" is world class with its divine bassline and vibe. Songs like "Feel What You Know" strike a similar chord. All in all, "Aural Exciter" is the perfect comedown album and one of the freshest creations of recent years. Seems like we all need some Big Muff in our lives.

★★★★★
Ben Turner

Charles Dockins Presents The Blak Cubans

Chronicles Of Love
Slip 'n' Slide

"Traffic Jam" garage don aims too high for debut album

"TRAFFIC Jam". A riotous celebratory garage groove that rightly established Charles Dockins as a potential one-man

MAW for the future.

Sad to say, then, that his debut album, rather than elevate him to 4 Hero/Kerri Chandler status, instead conspires to make him look like Kenny G's Loft-attending younger brother. If "Chronicles Of Love" were any more sax-lite Sunday morning, it would be a building society advert. And as for that

"Bumble Bee"

single, the less said the better. There's still the odd groove where concept hits target — "Count Your Fears" introduces an off-the-wall Carl Craig sound and "Journey" makes light of those AOR garage comparisons with its sublime vocal tricks — but for the most part, these "Chronicles" tell a story high on ambition but low of plot.

★★★
Calvin Bush

The Clifford Gilberto Rhythm Combination

I Was Young And I Needed The Money
Ninja Tunes

Weird and wonderful debut from newcomer to the ranks of Ninja nutters



YOUNG Clifford is the latest patient to be admitted to the Ninja Tunes rehab clinic for musicians with serious mania problems. His debut release exhibits a prodigious flair for the label's mystical techniques of jazz-worshipping S&M. Half the album sounds like Road Runner and Jabba's cantina band (with drum machines) going berzerk on the Blue Note back catalogue, while the rest is thankfully less intense,

alternating between gleeful bluntness and filthy bass-strolling phunk. Another gripping tongue-in-cheek and cross-eyed musical meandering, basically.

★★★★★
Dominic Hunt

Joujouka

Joujouka
Matsuri

The final nail in the Goa coffin as Joujouka stretch out the new "trance" style

JOUJOUKA sees Matsuri boss Tsuyoshi Suzuki and Takeshi Isogai (aka Ubar Tumar) concocting an opus confirming trance's new direction. They've syphoned elements from many areas of underground dance — new skool breaks, rude jungle, squat acid — and recycled them with a dash of psychedelic techno and a twist of far eastern nous, creating a sound that's vastly more than the sum of its parts. "Re-Psyche Frequency" starts off all hard jazz-funk before drifting into pulsing next-generation trance. Elsewhere "Codeine Slash" and "Forgotten Communication", are similarly raw and busy, bristling with ideas and creativity — and the odd guitar riff.

★★★★★
Kieran Wyatt



Fatboy Slim

You've Come A Long Way Baby
Skint

Norman Cook follows up "Rockefeller Skank" with another album of big beat party classics

IT wasn't always this way, of course. At one point in the not-too-distant past, Norman Cook went bankrupt, almost losing the four walls that housed his beloved vinyl collection. And to make matters worse, those pesky Housemartins started shifting serious units under a different name without him. Thankfully, Norm decided to follow suit, with one slight difference — why have one pseudonym when you can have seven?

Glad to report that the second Fatboy Slim album is the *real* sound of the beautiful south. Take "Kalifornia", for example. It's what the Beastie Boys would sound like if they'd been brought up on a strict diet of Duff beer while being forced to live in a certain scout hut by the sea for the last three years. Big? Yes. Clever? No. And that's just how he likes it.

The world-conquering "Rockefeller Skank" is here in all its surf guitar glory, alongside the infectious rush of "Gangsta Trippin'". This is an album that's proud to have been made by the seaside. The proof? Check out the Cypress Hill swagger of "You're Not From Brighton" and weep if you've been forced to live in Middlesbrough all your life.

That Norman Cook found the time to complete the follow-up to "Better Living..." is a miracle in itself. He needn't worry about the mortgage just yet. Big Beat's sell-by date has just been extended for a few months.

★★★★★
Ralphi Moore

Dig This? Check These:

PROPELLERHEADS — "Decksanddrumsandrockandroll" (Wall Of Sound)

CHEMICAL BROTHERS — "Dig Your Own Hole" (Virgin)

RASMUS — "Mass Hysteria" (Bolshi)

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Talvin Singh

OK
Island

Hefty slice of East-meets-Westernism as Singh crafts an epic debut

TALVIN Singh doesn't need reminding that "OK" is one of the most eagerly anticipated albums of the year. With his position as unofficial leader of the Anglo-Asian music underground (including the driving force behind the groundbreaking Anokha club night), Singh's debut was always going to have a lot riding on it. Would this marriage of Western tech and Indian classicism prove to be nothing more than a flash in a pan?

Or would it herald the mainstream emergence of a vibrant musical force? On the evidence of "OK", the latter most definitely seems to be the case.

What impresses most is the album's scope and Singh's refusal to let his vision be tempered by ideas of what's "cool" or not. The lead single "Traveller" encapsulates this ideal, a three-part symphony of drum & bass, ambient washes and surging orchestrations. On paper it might read like Emerson Lake & Palmer gone techno but sonically it's a bold statement. "Butterfly" and "Sutrix" cleverly weave tablas and saroods around sharp breakbeats while "Soni" has what sounds like a traditional chant in perfect symmetry with a cool dub pulse.

Of course, there are some who think Singh's sound is just Whirl-Y-Gig with knobs on, a tokenist muddle of exotic samples and tablatastic beats for Guardian readers. But it's that kind of twisted logic that consigns anything with a pan-pipe or sitar into the limbo known as "World Music". "OK" has a remit above and beyond notions of nationality, trends and what constitutes "electronic music" and as such makes for an essential record collection addition.

★★★★

Kieran Wyatt

Dig This? Check These:

VARIOUS ARTISTS - "Worlds Collide" (EMI)

VARIOUS ARTISTS - "Untouchable Too" (Outcaste)

BADMARSH & SHRI - "Dancing Drums" (Outcaste)



Klute

Casual Bodies
Certificate 18

"No clichés please, we're junglists," says Luton's Tom Withers, aka Klute

DEFYING the prophets of doom, Klute provides further proof that rhythmic invention still thrives on the margins of drum & bass. Bending the rules in every direction, "Casual Bodies" is techstep without the hammy horror ("We Believe"), experimental without the need for Nurofen Plus ("Secret Love"), and occasionally downtempo and jazzy without recourse to beard-tugging pretension (the Topsy-esque "Bloody Rich"). There's even a nod to industrial noise on the scabrous, 23 Skidoo-sampling "Totem" and a wink to Withers' punk past with the monstrous cheese grater bass of

"True Human". A rare breed indeed, and likely to spawn further fascinating sonic mutations.

★★★★

Tom Mugridge

Dig This?

Check These:

PHOTEK - "Modus Operandi" (Science)

GROOVERIDER - "Mysteries Of Funk" (Higher Ground)

VARIOUS ARTISTS - "Origin Unknown Presents Sound In Motion" (RAM)

K-Klass

K2
Parlaphone

"Rhythm Is A Mystery" northern handbag merchants with much-delayed new album

K-KLASS have always dealt in dance-pop with a heavy hand on the chart tiller, and still do. Nowt wrong with that - done well it can be an anthem in the making. Done badly and you end up with a limp-wristed collection which sounds like M-People and Brand New Heavies on a less inspired day. That's when you get problems and K-Klass have 'em by the bucketload. "K2" sounds like an appalling white boy take on the Chicago funk of Ten City, not fronted by the silky larynx of Byron Stingley but some geezer hanging off a washing line by the balls. As effective as a night on the piss on Kaliber.

★★

Chris Todd

Underground Resistance

Interstellar Fugitives
Underground Resistance, USA

Multi-artist project marking new direction for the infamous Detroit techno revolutionaries

THE fact that this is probably the first ever UR release not to be received with unanimous adulation marks it out as something of a turning point. Its

detractors complain about the lack of melody and over-use of electro rhythms. And admittedly, if you're expecting "Hi-Tech Jazz Part IV", you'll probably be disappointed.

However, if you still want to be challenged, provoked and even shocked, then at least half of this triple-vinyl suffices. "Nannytown" and "SoulSaver" are as good as anything they've done before, while "Moor Horseman" is truly one of Mad Mike's finest, scariest moments. The revolution, it seems, ain't over yet.

★★★★

Dave Mothersole

Wagon Christ

Tally Ho!
Virgin

Luke Vibert's major label debut of outstanding adventures in mellow breakbeat

"TALLY Ho!" is indeed an apt description of the joyful utterance you may yelp when Luke Vibert exposes the first fruits of his first major label album.

But where Luke Vibert's Wagon Christ guise used to rely primarily on hip hop, he's now busy taking that raw base beat and delightfully plonking just about any style of music on top. He's put the roots of the title track through the mangle, adding an electro jungle edge, while morphing hip hop into funky house and back on "Crazy Disco Party". And the summery breakbeats of "Shimmering Haze" show off a unique new style. Vibert's supreme love of the odd (very odd) gag surfaces too when he lapses into "end of the pier" organs and seaside sauciness on "Lovely", records a cod re-enactment of man's first steps on the moon with himself as the hero and initiates breathy phone sex on "Juicy Luke Vibert".

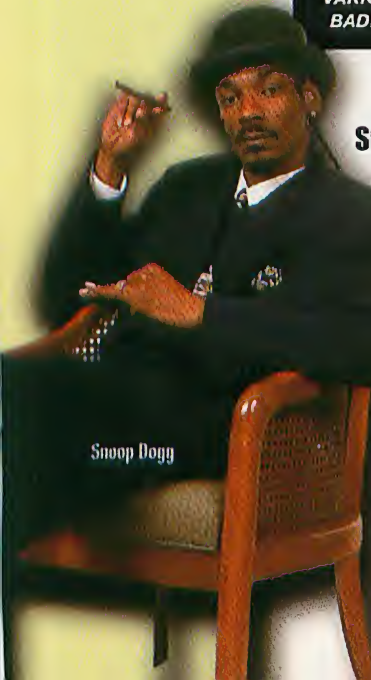
A righteous holy racket.

★★★★

Rob Da Bank



Klute



Snoop Dogg

Snoop Dogg

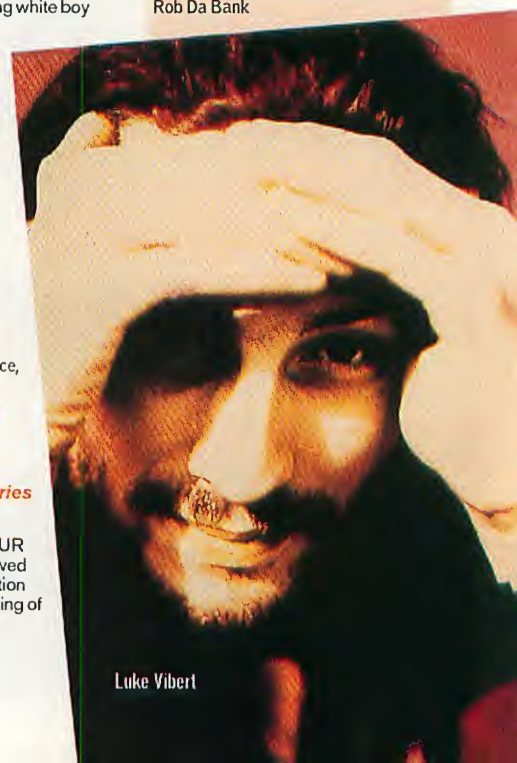
Da Game Is to Be Sold,
Not To Be Told
Virgin/No Limit

The afro-headed West Coast star drops the "Doggy" from his moniker but continues pumping the G-funk

SNOOP Dogg recommends uncorking a bottle of champers on the intro to this, the first album he's put together since leaving Suge Knight's troubled Death Row empire. However,

undermined by Master P's anaemic production and an apparent allergy to any discourse other than the usual litany of threats, misogyny and self-aggrandisement, heck, he really is jumping the, um, gun. Let's face it, Snoop's maudlin G-funk only gained acclaim because there was sod all else worth getting excited about in hip hop at the time - and that was quite a long time ago as well. All of which makes this the umpteenth sequel to a movie which was only moderately good in the first place.

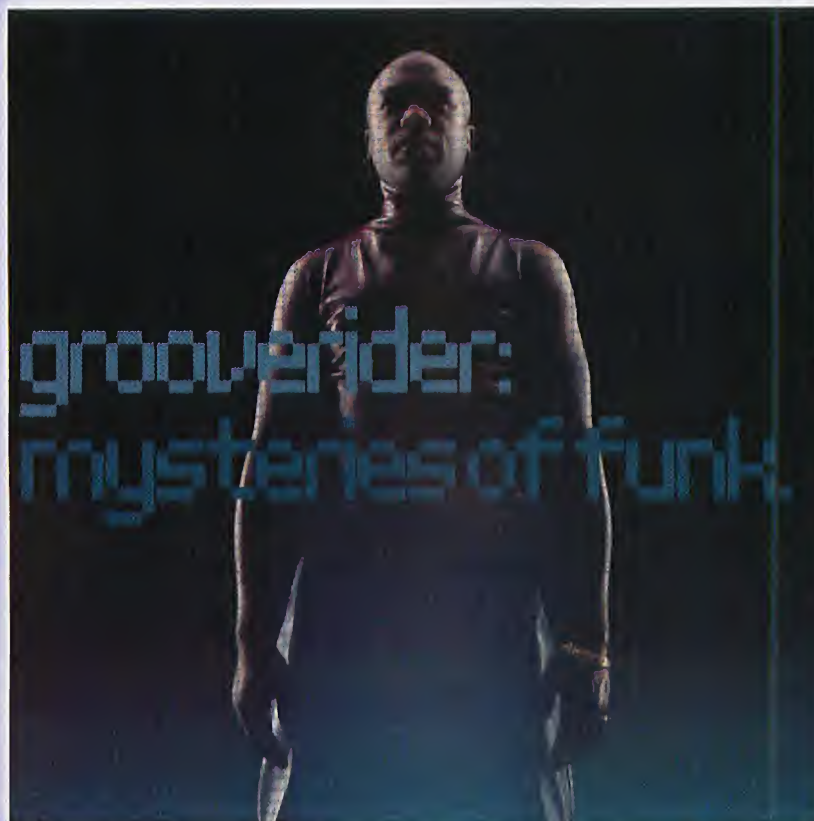
★
Andy Crysell



Luke Vibert

HMV

funkphenomenon



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Adamski's Thing

Adamski's Thing
ZTT

Comeback bid by the Britrave oldie

NOT that "Thing", though the reality isn't much better. Featuring schmaltzy guitars and trashy samples, plus sleazoid house singer Gerideau, this is

the veteran keyboard wizard with an album which owes heaps to Prince, Talking Heads and the B52s. Trouble is, quirkiness isn't so much a neat accoutrement as a suffocating weight (it's best you don't know the lyrical horrors on tracks like "Champagne Or Pain?" and "Memories Of The Future"). So while Adamski was aiming at a riotous post-and-pre-house jamboree, showing two fingers to the



Adamski: "thing" not pictured

purists and everyone else what lascivious party ethics are really about, by some distance, he misses the target. ★★
Andy Crysell

Jephté Guillaume

Voyage Of Dreams
Spiritual
Life/EMI, France

Global house music from one of New York's Spiritual Life pioneers



NATIONAL Geographic house? "Discovery Channel" garage? Spielberg world music? It's easy to mock Jephté Guillaume's somewhat ingenuous debut album, what with its sleeve notes by ethnomusicologists, its portentous title and the imagery redolent of Sunday supplement cultural tourism. But one listen to "Voyage Of Dreams" and it's clear we're dealing with a precious talent indeed. Like a modern-day Fela Kuti, Guillaume taps into his tribal roots and cross-pollinates them with a fertile breed of live garage, Body & Soul style. "The Prayer" and "Ibo Lele" soar on warm currents, all gospel choirs and heavy Afro-Caribbean riddims, while "Tribute To Emie" could have MAW crying into their Nu Yorican beers. Guillaume's world is magical, a tropical fantasy take on house music that few could dream of pulling off. Peter Gabriel, uncross your legs, stand up and eat yer heart out. ★★★★★

Calvin Bush

Dig This? Check These:

VARIOUS ARTISTS -
"Spiritual Life" (Nuphonic)
VARIOUS ARTISTS -
"Africa Funk" (Harmless)
VARIOUS ARTISTS -
"Hot Sauce" (Chilli Funk)

Two Lone Swordsmen

Stay Down
Warp

Second album of noisemare adventures from Messrs Weatherall & Tenniswood

THAT'S "Stay Down" as in right down, ensconced in an electronica recess where the light doesn't shine. Uh-huh, pull up a dour mood, because it's business as usual round at Andrew Weatherall and Keith Tenniswood's place. But whereas TLS' "The Fifth Mission" debut was an interesting enough foray into oblique techno, this will test even the most dedicated Weatherall groupie. It's a case of clunk 'n' click every trip, with brittle, barely funky electro drums laid over swathes of stern sound and brief flashes of colour on tracks like the sullen "Ink Cloud" and positively comatose "Mr Paris' Monsters". If this sounds like an album of a somewhat perfunctory construction, that because it is. Oh, and if this also sounds like not much fun... Yeah, you guessed right.

More proof that Weatherall's a maverick, then. But it's worth noting he's an exceedingly knowing kind of maverick; a well-informed aficionado of pop's stranger production characters (Joe Meek, Phil Spector et al). As such, though he's long abandoned his more populist experimentation, your cynical streak has you wondering whether this a carefully planned, self-absorbed "weird phase" of his career, preceding a return to more mainstream environs. It would, after all, spice up those "The Man, The Myth" retrospective features in years to come. Whatever, despite moderately beguiling, freakish melodies on more animated tracks like "Big Clapper", this is largely bereft of bite, spirit or the wherewithal to make an impact. A "weird phase", indeed.

★★★
Andy Crysell



Two Lone Swordsmen:
Tenniswood and Weatherall

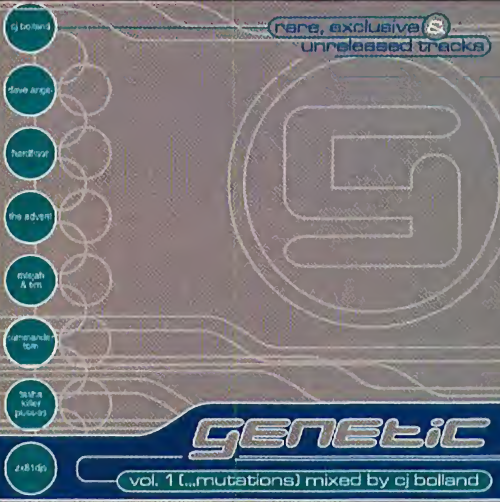


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 - mr. c
 - terry francis
 - the timewriter
 - matthew b
 - impossible beings
 - killer loop
 - housey doinz
 - dj pierre
 - george acosta
- mixed by dj murl

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James Brown

There It Is/The Payback/Sex Machine/Revolution Of The Mind/Hot Pants/Slaughter's Big Rip Off/Black Caesar/Dead On The Heavy Funk/Foundations of Funk – A Brand New Bag/40th Anniversary Collection/James Brown's Funky Divas

Polydor

Mid-price CD reissues of the funk, soul legend's Sixties and Seventies output

THE godfather of soul. The new, new minister of super heavy funk. Forget the doddering PCP freak of recent years, in the Sixties James Brown turned black music on its head by stripping soul and r&b down to the raw bones of drums, bass and horns. His Seventies hits were a series of loose jams that still sound revolutionary today but in 1970 must have sounded like they were made on Mars. And in the process, he made the whole history of dance music possible.

"Foundations Of Funk" charts the development of this emergent Sixties funk, taking us from the Stax-stomp of "I Got You, I Feel Good" to the abstract jam of "Funky Drummer". "There It Is" includes both the monster "Talkin' Loud And Saying Nothing" and the impassioned anti-drug monologue "King Heroin". "Sex Machine" and "Revolution Of The Mind" show JB's fully-formed funk machine in well-oiled and unstoppable form with two much-sampled live concerts. Back in the studio and "The Payback" and "Hot Pants" provide the perfect definition of the master's peak-period low-down dirty funk.

Less essential are the Blaxploitation soundtracks "Black Caesar" and "Slaughter's Big Rip Off", with the killer grooves interspersed with too much incidental goo. The "Dead On The Heavy Funk" collection shows the master tailing off, as he struggled to adjust to the changing demands of a black music scene hooked on disco. The "40th Anniversary Collection" is a good round up, but with so many gems available in their original form, nothing more than a repackaged taster. "Original Funky Divas" on the other hand, gathers up the great man's productions and duets with his series of gospel-testifyin' female backing singers. Ranging from Fifties blues growling to out and out disco funk, it's worth the price of admission alone to hear Vicki "Carleen's mum" Anderson letting rip over such JB retaliations as "Super Good (Answer To Superbad)".

All of which leaves only one question. As JB's long time MC Danny Rae would say: are you ready for some super dynamite soul?

"Foundations Of Funk", "Revolution Of The Mind", "Hot Pants", "The Payback", "Original Funky Divas"

★★★★★

"There It Is", "Sex Machine"

★★★★★

"Slaughter's Big Rip Off", "Black Caesar", "40th Anniversary Collection"

★★★★

"Dead On The Heavy Funk"

★★★

Frank Tope

James Brown: "Hnn!" "Urgh!" "Nnng!" etc



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MUZIK MAGAZINE AUGUST 1998



COMPILATIONS

* Compilation Of The Month 1

Muzik Classics: Drum & Bass

Beechwood

IT'S time, people, to get down to some jungle bizness. Whatever you want to call it ("jungle"/"drum & bass"/that mad fucking racket my younger brother likes), there's no denying it's probably been the single most important (and confusing) sound to emerge from the acid house explosion. Yet despite its status, decent jungle collections have been rarer than Derek Dahlarge refusing a drink. "Muzik Classics: Drum & Bass" is about to change all that.

You may well ask what makes "Muzik Classics" so damn special. It's special because it's been compiled by people operating at the frontline of drum & bass reportage. Rest assured that each tune here has had its case argued right down to a tee. It's also an album for novices and aficionados alike – not only saving you the expense of shelling out for a stack of twelves but an invaluable historical document too. Even if we say so ourselves, it's the first such collection to really map out a history of the genre rather than just cobbling together a bunch of the latest "big tunes".

As you'd expect, "Muzik Classics" spans all textures of drum & bass. We

get the so-called "intelligent" ambi-headspace of LTJ Bukem, PFM and Aquasky, the fart-bass growls of DJ Trace, Ed Rush and DJ Krust and just about all points between. Peshay's "Piano Tune" sums up the breadth, depth and vitality of this genre in a mere nine skin-tingling minutes and before you think the nostalgia trip has gotten too much, there's some jazz-tinged butt-wigglers from Roni Size and Wax Doctor, pointing to jungle's next progression.

"Classic" is an oft-abused word – but rest assured that every one of the 24 tracks here sounds as fresh today as it did when it detonated dancefloors back in the day. Come put your faith in the bass.

★★★★★

Kieran Wyatt



Big Beat Elite Complete

Lacerba

WHAT'S IT ALL ABOUT? Two CD compilation rounding up the best (and worst) of current big beat fodder. This time round there's a distinct ska flavour to the proceedings.

WHAT'S ON IT? The Herbalizer's spidey-sampling "Wall Crawling Insects", Deejay Punk-Roc's "My Beatbox", Psychedeliasmith's "Different Strokes", The Freestylers' "Ruffneck" and Norman Cook fave "The World's Made Up Of This And That" by Deeds Plus Thoughts.

ANY COP THEN? The ska revival should have started and ended with Lionrock's "Rude Boy Rock" – and it's not even on here! The contrived second half of this collection sounds like an ad man's dream soundtrack – and in the case of The Ballistic Brothers' "Peckings", that's exactly what it is.

★★ (RM)

Deeper Shades Of Hooj Volume 2

Hooj Choons

WHAT'S IT ALL ABOUT? Two CDs proving that the label behind Energy 52, SIL, Billy Hendrix et al has roped in some pretty hoochin' underground remixers too.

WHAT'S ON IT? Terry Francis' remix of Viper's "The Twister", Sharp housing up SIL in an NY dubby style, Nalin & Kane's transcendental rub of Energy 52, plus more from Timewriter, label owner Red Jerry and Force Mass Motion. The second CD sees Lee Burridge mixing up more remixes by the likes of Kid Loops and Hybrid.

ANY COP THEN? A neat riposte to

those who think Hooj is simply about largeness and more reasons why it remains one of the most important labels in Britain today.

★★★★★ (CB)

Phax 'N' Phixion

SSR

WHAT'S IT ALL ABOUT?

Showcase for the new generation of independent rappers springing up in the wake of Rawkus, Mos' Def and Company Flow's success.

WHAT'S ON IT? 12 tracks from a plethora of soon-to-be-huge hopefuls like New York's Jigmastas, Arsonists and Non Phixion, Londoners Sons Of The Subway and California's Dilated Peoples.

ANY COP THEN? Totally. There's a brace of classics lurking here, with Organized Konfusion's raucous affair "Releasing Hypnotical Gases" topping the list.

★★★★★ (BW)

Elvis Never Meant Shit To Me

Filter

WHAT'S IT ALL ABOUT?

Dorado offshoot label's tight grip on the nuts of alternative and funky electronic music. WHAT'S ON IT? Exclusives from many of the Filter stable's old nags. The ragga-tastic speed garage of Sunship's "Try Me Out", DJ Q's "The End Of The Beginning" and Kid Loops' "Crazy Lloyd" vie with label outsiders Trailermen with their leftfield techno and Chubby Grooves gets rather phat too.



ANY COP THEN? Elvis never meant shit to me either, but like his burgers Filter like their tunes full fat, no cheese and you can't get them anywhere else.

★★★★★ (RDB)

Why Do Fools Fall In Love Original Soundtrack

Elektra

WHAT'S IT ALL ABOUT? Missy Elliot produces the star-encrusted soundtrack to the Halle Berry-starring dark romantic comedy.

WHAT'S ON IT? Missy and top producer Timbaland in full effect. To all intents and purposes, it's a new Missy Elliot album: the beat manipulation is radically spacious, the intricate rhythms near-junglist, the sound effects warped electro style on the "Why Do Fools Fall In Love" remix, plus there's a glittering cast including Busta Rhymes, Total, Scary Spice Mel B and Destiny's Child.

ANY COP THEN? Chuck out your preconceptions about cash-in soundtracks. Until the next Missy album, you need this record.

★★★★★ (BC)

BNX – Mondo Globo

Fantomas, France

WHAT'S IT ALL ABOUT? France's DJ BNX has taken it upon himself to invent a new genre of music known from now on as "Mondo".

WHAT'S ON IT? Plenty of Mondo music. That's to say samba, bossa nova and other riddims mixed up with contemporary house, disco and hip hop beats. BNX has also managed to filch an old tune from Manu Dibango with "Soul Fiesta" alongside some other unknown oldies.

ANY COP THEN? He calls it "electronic jazz" which is a wide

enough pigeonhole to fit in French chanson, Afro-funk and disco-tinged beats. Broad minds will welcome this into their home with open arms and a glass of sherry.

★★★★ (RDB)

Resonance

United DJs Of America

WHAT'S IT ALL ABOUT? Sweet dreamy trance and hard funk'n' breakbeats, all deftly mixed up by Taylor, America's answer to Sasha.

WHAT'S ON IT? Goa power from TIPsters Synchro, old skool electro from Jackal & Hyde and cool, rising 303 lines on "Baba", Taylor's team-up with Platipus mainman POB. A right mixed bag then.

ANY COP THEN? The hip-wigglin' breakbeats save the mix from descending into yet another helping of trance stupor – a slot down at Tyrant seems inevitable.

★★★★ (KW)

Voyager

Audio Blueprint

WHAT'S IT ALL ABOUT? Fledgling drum & bass stable Audio Blueprint's friends and family in full effect.

WHAT'S ON IT? Exclusives from Ram Records' Stakka & KTe, Hidden Agenda, Dom & Roland (a stormlike remix of Psion's "Tyrant") and AB's own Psion, Sublogics, Skynet and Zerolux.

ANY COP THEN? A few too many fillers, but no real disasters and a clutch of essentials, not least Stakka & KTe's tense thriller "Jagged Edge".

★★★★ (BW)

Live & Rare

F Communications, France

WHAT'S IT ALL ABOUT? Double CD celebration of Laurent Garnier's label's 100th release, with stacks of live or rare material from their roster.

WHAT'S ON IT? Motorbass' crunchin' remix of Norma Jean Bell, St Germain's lost salsa classic "Soul Salsa Soul", Juan Trip's twangtastic tribute to The Shadows' "Apache" ("Shadows"), plus oodles of live recordings on a predominantly techno-house tip from Nova Nova, Scan X, Aqua Bassino, Frederic Galliano and of course, Garnier himself.

ANY COP THEN? Bien sur! They may have been eclipsed by Daft Punk, Air et al recently, but F Comm have put up a finer rearguard comeback than the Resistance themselves.

★★★★★ (CB)

Rock It

Sony

WHAT'S IT ALL ABOUT?

A comprehensive round-up of defining early hip hop and electro blueprints from 1979 to 1986.

WHAT'S ON IT? No less than 23 head-spinning, body-locking faves covering everything from Sugarhill Gang's "Rapper's Delight" and Grandmaster Flash's "Adventures On The Wheels Of Steel" through to Herbie Hancock's "Rockit", Run DMC's "Sucker MCs" and Cybotron's electro epic "Clear", through to LL Cool J's "I Can't Live Without My Radio" and The Beastie Boys with "It's The New Style".

ANY COP THEN? Any head worth their salt should own nearly all of these classics already, but if you haven't, then this could well be the lesson you need to learn.

★★★★ (RDB)



Carwash

Telstar TV

WHAT'S IT ALL ABOUT? The soundtrack to the club of the same name, as founder DJ Dexter joins the dots between mad Seventies' disco and cool Nineties' house.

WHAT'S ON IT? Dan Hartman's rousing "Relight My Fire", Isaac Hayes' "Shaft" (tastefully remixed by Sash!)

ANY COP THEN? (Ed) and cuts. from James Brown and Donna Summer. Plus more recent anthems from Deee-Lite, Sub Sub and Stardust.

ANY COP THEN? Dunno about you, but I was expecting a diet of Abba and The Bee Gees, so this comes as a pleasant surprise. Discotastic, in the best possible sense of the word.

★★★★ (KW)

Dust 2 Dub

Dust 2 Dub

WHAT'S IT ALL ABOUT? Champion London big and breakbeat indie label mix up their catalogue in a dub style.

WHAT'S ON IT? Resident Dust 2 studio engineer Dan (of Danmass fame) does the honours on tracks by the likes of Lee Van Cleef, Moog, Koku, Lazyboy and Mr Dan himself. Though his concept of "dub" ranges from the mutant strain of ragga-garage on "Paris In 7 Dub" to slow-burning, ambient trip hop on "Open, Show, Awaken Dub".

ANY COP THEN? He may not be big beat's answer to Lee Perry or Mad Professor, but Dan still does dub with derring-do indeed.

★★★★ (CB)

Sound Of The Underground – Norty Cotto

Master Dancetones

WHAT'S IT ALL ABOUT? New York's Latin house master in the mix.

WHAT'S ON IT? The kind of music you'd get if you bottled the atmosphere at Rio's Carnival and unleashed it in the studios of Subliminal Records. Loads of screamy, shouty Latin American batucada-types banging maracas while boasting of being proud Puerto Ricans over tougher-than-tough NY rhythms.

ANY COP THEN? Like his last mix CD for Kickin', Cotto proves once more that there's never been a better time for him to storm these shores and establish himself as the bad boy answer to Lord G.

★★★★ (CB)

Tomohawk Masters

Tomohawk

WHAT'S IT ALL ABOUT? The Masterchefs mix up past tracks produced by Judge Jules, Michael Skins and Eddie Boote for the long gone Tomohawk label.

WHAT'S ON IT? Datman's housey dub plate "True Born African" sounds good until you've heard Leftfield do it properly. The All Stars' "Wanna Get Funky" is bearable in a crass pop ditty sort of way but Ronnie Canada's atrocious "Tell The World" grates even more now than it did back then.

ANY COP THEN? Of course not. Jules's still better on the mic than in a studio and most of these were hardly classics first time around.

★★ (CT)

Africa Funk

Harmlless

WHAT'S IT ALL ABOUT? Jazz Bopper Russ Dewbury has spied a hole in our retrospective collections and compiled a fruity bag of Seventies Afro-funk to fill it.

WHAT'S ON IT? Fela Kuti's "Expensive Shit", Manu Dibango's "The Panther" and "New Bell", Lafayette Afro-Rock Band's "Malik" and another 13 infectious creations from Ice, Matata and Letta Mbulu among others.

ANY COP THEN? Even serious trainspotters would have trouble excavating some of these rare gems, so it is indeed a great pleasure to have all the work done for you on one essential record.

★★★★ (RDB)

Sound Of The Hoover 2

TEC

WHAT'S IT ALL ABOUT? Second

in the series of hard pumping anthems from the Truelove stables inspired by the old school hoover bassline.

WHAT'S ON IT? 24 sweltering tracks ranging from hard house rudeness (F1, Candy J and the unforgettable "Neurodancer") to more techno-led gear from the queen of UK techno, EJ Doubell, The Weathermen and the current biggie from Chocci associate Panik with the pumpfest that is "Put Your Fuckin' Hands In The Air".

ANY COP THEN? A no nonsense collection of hard house, acid, techno and trance bleeders showing exactly why this label leads the way in "fuckin' choooooonz".

★★★★ (CT)

Additive Collection 2

Additive

WHAT'S IT ALL ABOUT? Jon The Dentist mixes 14 highly NRGized Euro-trance outings from the Positiva subsidiary.

WHAT'S ON IT? Sosa's "The Wave", Ayla's "Ayla", the sheer bliss that is "Iron Eden" by The Gate and "La" by

Marc Et Claude are joined by exclusives from the Dentist, an awesome remix of The Scott Project's "U" by Transa and of course, plenty of DJ Taucher remixes.

ANY COP THEN? Certainly. If you're one of those people who puts their noses up at progressive trance, prepare yourself. You could end up falling head over heels.

★★★★ (CT)

Hot Sauce

Chilli Ruk

WHAT'S IT ALL ABOUT? Collected highlights and new cuts from Dr Bob Jones and Lofty's soulful house and garage label.

WHAT'S ON IT? Enough toweringly inventive soulful grooves to rival even the great Spiritual Life. Which is saying something. Past singles from the likes of No Tenshun, H Man and particularly East West Connection (Jones & Lofty themselves) as well as the new cuts from Diesel, Restless Souls, Family Factory and Ten City are never less than joyous, often live, nu disco classics.

ANY COP THEN? Hotter than July, cooler than a frozen polar bear. Darn near essential.

★★★★★ (CB)

Magic Mushrooms

Millenium

WHAT'S IT ALL ABOUT? A double CD showboating two totally different styles. This week, Matthew, we're mostly going to be listening to trance and downtempo beats.

WHAT'S ON IT? The fluoro gang will be soiling their tie-dye leggings on account of the swirling "Oscillator" by X-Dream alongside other Blue Room, Twisted and Matsuri releases. Headnodders can meanwhile slope

off into the corner with the Children Of Dub, Starseeds and Klute's chirpy remix of Mogwai's "Summer".

ANY COP THEN? An unusual concept to say the least, which perhaps misses something in the execution. Nice try though.

★★★ (RDB)

East Side Jamz Volume 1

East Side

WHAT'S IT ALL ABOUT? The best of East End junglist imprint East Side's attempts to apply new skool drum & bass science to the sound of old skool 'ardcore, mate.

WHAT'S ON IT? A rare sighting of drum & bass don Randall in the studio – remixing Uncle 22's "Wu-Tang Sword" in impressively evil mode – plus new joints from Ed Rush, Kenny Ken, onetime Suburban Basehead Jay D'Cruze, Elementz Of Noise and a host of relative unknowns.

ANY COP THEN? Give or take the odd self-consciously retro rave swirl, yes, if a tad samey on occasion.

★★★ (BW)

Skinful Volume 2

Second Skin

WHAT'S IT ALL ABOUT? Dance indie label Second Skin's roster and assorted guests take a day trip to the mellow side of breakbeat culture.

WHAT'S ON IT? The ever-wondrous Klute reworking of King Kooba's "Sly" plus new tracks from Ultimate Dilemma's hotly-tipped trip hoppers Jadell, Hidden Agenda and Rollo Woodentops' new project Dogs Deluxe.

ANY COP THEN? The odd moment is – that Klute remix and Lexi Love's tribal hoedown "Nigeria" in particular – but sadly far too much of the rest is infected with highly questionable jazz funk tendencies.

★★ (BW)

* Compilation Of The Month 2

Twice As Nice

React

LONDON'S Twice As Nice has transformed Sunday night (and speed) garage clubbing into the stuff of myth. From the emergence of this underground scene in late 1996 to the feverish explosion last year and now with the current third wave of steppers' delights, Twice As Nice was and still is where clubbers look supremely glamorous, the champagne flows fastest and the dub plates roll earliest. It's a club that makes it worthwhile slipping into your brightest, shiniest Iceberg or Moschino of a Sunday, where girls spend up to six hours getting ready to go out and where the Ian Wrights and Jamie Redknapps of this world go to party.

But even if this superficial stuff doesn't appeal, just listen to the music. At Twice As Nice, you can segue smoothly from the leg-flexing fervour of the main room to the r&b and hip hop arms-folded poise of the second room. Anyone with more than a passing interest in underground garage and two-step can, especially now, sense that the vital interface between the styles has made for some pulse-racing innovation.

Hence the brilliant concept of this two-CD mix. On the first, Spoony reels through garage anthems like N'n'G Featuring Kallaghan's "Right Before

My Eyes", New Horizon's "Sweet DJ Release" and Jhelisa's "Friendly Pressure". The second, mixed by Steve Sutherland and Fitzroy The Buzzboy, cues up a booty-bouncing set including Beverly Knight's "Made It Back", Mantronix' "Gotta Have Your Love" and Roy Davis Jr's "Gabriel". Okay, there's nothing radical about either of the mixes technically or in the track selection. What is truly exciting at the moment is the hybrid between the garage, r&b and two-step scenes which clubs like TAN have been vital for. With this album, you couldn't be closer to the future sound of the underground.

★★★★★

Bethan Cole



COMPILATIONS





* Compilation Of The Month 3

Soulspective

Offshoot

TERRIBLE title, of course. Makes you think of dodgy Eighties collections of Phyllis Hyman B-sides, Soul II Soul outtakes and music which furry dice and Ford Escorts epitomised all those years ago. You almost expect some Theophilous P Wildebeest hair-monster to gleam out at you from the cover, chest wig resplendent, gold medallion glistening off Macleans-white teeth.

But thankfully, "Soulspective" is nothing of the sort. Compiled and curated (we use the latter term because thankfully, every track on here is exclusive and specially commissioned) by Muzik's own techno guru Dave Mothersole, this is the album to hand over next time some idiot tells you "techno's dead". It's not, you see. It's not even dormant. Instead, hidden from view over the last few years, "techno" has retrenched, dug up some new heroes, rediscovered its roots and pointed its path forwards, as these 10 tracks amply prove.

Apart from a couple of old (Dutch) masters - Steve Rachmad and Stefan Robbers - this is the next generation of electronic soul rebels: Ian O'Brien, Swazyak, Future Beat Alliance, Gerd, Pure Science and Matthew "Bushwacka!" B. The full spectrum of techno is represented.

Charles Webster and Starpeace (Rachmad & Jerome) jack up the emotional tech-house stakes. Paul Mac and Gerd prove you don't have to come from Detroit with the initials CC to make fantastic, hallucinatory old-school electronic jazz. Swazyak's production is so simple and haunting, it'll make Kleenex a fortune. And Ian O'Brien's dubbed-down reggae is quite possibly the finest thing he's ever done. Which is saying something.

So. Know "Soulspective". Know techno 1998. Know electronic bliss. Know what I mean?

★★★★★
Calvin Bush



Skullduggery

Plank

WHAT'S IT ALL ABOUT? 10 new tracks from Matthew "Bushwacka!" B's label in a new skool breakbeat vein.

WHAT'S ON IT? The entire spectrum of the new breakbeat sound as fashioned by Matthew (on four tracks), DJ Vorn, Wiggles Nathan Coles and Everaldo D Ingram. Here be breakbeat as fertilised with electro, ambient, jungle and acid house, with Coles' "Lucky Day" and Ingram's "Nightshift" the stand-out tracks.

ANY COP THEN? For real impact, you're going to have to be strapped to the bassbins at Friction for this lot. More a snapshot report than a statement.

★★★ (CB)



Mystic Brew - The Counter Culture 2

Fat City

WHAT'S IT ALL ABOUT?

Manchester's top toon shop returns with another collection of rare and exclusive past blasts.

WHAT'S ON IT? A range of music as broad as the shop's own policy. So everything from Sister Nancy's ragga anthem "Bam Bam" and warped disco from Baliu man Daniel Wang to underground hip hop from The Jigmasters, lost soul from King Errisson and lost-it beatnology from Mr Scruff. Best of the lot are The Chequers' tough funk Bob Marley cover and Blue Black's ultra-mellow hip hop.

ANY COP THEN? Bound to be something on here you've been offered for a three-figure sum recently. And if not, it still tops any of those "Dealers' Collected Nuggets Of Lost Breaks" bootlegs out there.

★★★★★ (CB)

Future Sound Of Jazz Volume 5

Compost, Germany

WHAT'S IT ALL ABOUT? Munich label continues to document the experiments of various jazz-erect beard-strokers on trip, drum & bass, ambient and housey electronics.

WHAT'S ON IT? 19 absolute corkers from independent labels across the globe. Though it seems deeply anal to single out any tracks, it must be said that Chaser's pelvis-throbbing "Life In Loisada", Earth Bound's Schiffirin-touched soundtrack anthem "Reggie's Escape" and King Kooba's slap bass monster "Freakmeister" multi-handedly make the album worth it.

ANY COP THEN? Forget the suspiciously dodgy title, if that's at all possible. This 'ere is just some bloody good music.

★★★★★ (DH)

Used And Abused Volume 2

Fused & Bruised

WHAT'S IT ALL ABOUT?

Monster beats-loving UK label celebrates its second birthday with mega highlights aplenty and no shortage of new cuts.

WHAT'S ON IT? The Fused & Bruised philosophy is to dish out a diverse array of styles (house, techno, drum & bass), all tarred with the same big beat brush, most of it unpalatably unsuited. New signings Faultline provide the darkcore breakbeat, DJ Scissorkicks' "You Are My Heroine" the sonic jiggery-pokery, while the rest of the crew regurgitate that acid-bubbling slammin' beats formula.

ANY COP THEN? Accessible rather than innovative and bludgeoningly clumsy with it.

★★★ (DH)



DJs Direct - Anne Savage

Automatic

WHAT'S IT ALL ABOUT? One of the UK's most in-demand female jocks and our DJ Of The Month kicks off a new mix compilation series.

WHAT'S ON IT? Anne's usual blend of euphoric hands-in-the-air fodder, including Greenfield's "No Rest For The Wicked", Knuckleheadz' "House Rocca", and a couple of her own cuts as Destiny Angel.

ANY COP THEN? Sure. If you like the sound of clubs like The Gallery, Vague, Rise and Speed Queen, this one's for you. The mixing is pretty hot, too, misogynists may be shocked to know.

★★★ (DF)

Amnesia Music Bar

Zip Dog

WHAT'S IT ALL ABOUT?

Dancefloor-friendly dubtronica.

WHAT'S ON IT? Three exclusives - Select Fire's "I'm Easy", Salvo Jets' "Reggieburger" and Emperor Sly's "Eyes Of A Ghost" - and two unreleased cuts - Sportin' Life's "Inner City Dub" and Fluid's "Mesmerise" - are the stand-out tracks. Oh, yeah, and a certain Leftfield serve up the rough dub of "Release The Pressure".

ANY COP THEN? Yup, once again the Zippers prove they are the kings of spliffathonic groove. This one will sit nicely in almost any collection.

★★★★★ (DF)

Blow The Whole Joint Up

Debutante

WHAT'S IT ALL ABOUT? By-the-book collection chronicling the short but riotous life of big beat in its myriad, definition-stretching forms.

WHAT'S ON IT? All the big beat records you've ever heard of, including Propellerheads' "Dive", The Wiseguys' "Ooh La La", Brock Landers' "Smack



My Dick Up", and The Freestylers' "Ruffneck", plus a dusting of jungle/big beat crossover smashes such as Goldie & KRS-One's "Digital" and Roni Size's "Brown Paper Bag".

ANY COP THEN? It's well-compiled, broad in coverage and value for money, but there's very little in the way of rarities or exclusives.

★★★ (KB)

David Holmes Essential Mix

London/ffrr

WHAT'S IT ALL ABOUT?

Holmes makes merry with a series of awesomely rare psychedelic beat curios while displaying utter disdain for the 4/4 beat.

WHAT'S ON IT? Nothing you're likely to have heard of: do vintage funk soul rarities such as Percy Faith's "First Light", Abaco Dream's "Cat Woman" and Rare Earth's "Get Ready" ring any bells?

What about such stormers as Ananda Shankar's "Dancing Drums" or Ellen McIlwaine's cover of Stevie Wonder's "Higher Ground"? Thought not. But you're aware of Holmes' own "Let's Get Killed", and "My Mate Paul", surely?

ANY COP THEN? It's damn funky, wildly eclectic, ceaselessly entertaining and essentially a fab listen, if not quite as fab as his Muzik Award-winning actual broadcast.

★★★★★ (KB)

Eight Track

Fuel

WHAT'S IT ALL ABOUT? Inaugural round-up from the widely-touted yet curiously non-prolific Fuel new skool breakbeat stable.

WHAT'S ON IT? Eight of their roughest, toughest, most metal-bashingly hard excursions from label regulars IIs, Bargecharge (aka One Lone Swordsman Keith Tenniswood), Radioactive Man and Tipper, whose expansive remix of Afrika Bambaataa's "Planet Rock" is second only to his cracking "Get Up On Your Feet" - the album's highlight.

ANY COP THEN? New skool breakbeat in great quantity can be duller than Aberystwyth, but "Eight Track" is brevity avoids that, and though its relentlessly fiddlesome electronic noodlery often seems rudderless, it rocks nonetheless.

★★★ (KB)

Time Machine Mixed by The Psychonauts

Mo' Wax

WHAT'S IT ALL ABOUT? New signings at the baggy-panted label debut with a mix compilation of old Mo' Wax gear.

WHAT'S ON IT? Significant swathes of Mo' Wax's back catalogue flexed, cut and chopped into dancefloor-friendly shapes by the West Country pair. DJs Shadow and Krush make up significant proportions of this collection, while Mo' Wax regulars Attica Blues, Money Mark, Latryx, Luke Vibert and Dr Octogan all show up. Classics? Shadow's "In/Flux", Krush's "Kemuri", Dr Octogan's "Blue Flowers" and Midnight Funk Association's "Firecrack".

ANY COP THEN? Cheaper and more representative than "Headz 2", it's a worthy buy, conscientiously put together.

★★★ (KB)



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additive

Compilation Two
Mixed by Jon The Dentist

The second collection of tracks from the UK's most influential
Trance-House labels

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JON THE DENTIST - Terminate, MARC ET CLAUDE - La,
RED LIGHT DISTRICT - Did You Here Me.
Remixes from: YVES DE RUYTER, TRANSA, DJ TAUCHER

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SINGLES



*** This month's biggest singles, with guest reviewer Talvin Singh**

HE'S the pioneer and figurehead of the new Asian sound, the man everyone wants to work with. He grew up in Leytonstone listening to Secret Affair and The Jam, learnt to play tablas, was rejected by the traditional Indian classical promoters so took his punk attitude and experimental ways into radically different strains of music. As a result, he's collaborated with the likes of Björk, Future Sound Of London, Bim Sherman and Sun Ra, while his Anokha club has spearheaded the exotic, futuristic new sound of the Asian underground. One minute he'll be jamming live with Squarepusher, the next recording in Bombay or Okinawa. His debut album "OK" is released this month and it will firmly establish **TALVIN SINGH** as one of the most influential and progressive producers in dance music today. Now he's here to review this month's singles in his inimitable, space cadet sort of a way.

Stevia/Musica Nova

Cubehead/Hot Sand/Paradise
NS Com, Japan

MORE eclectic strangeness from a new Japanese label that's combining the finer elements of British Rephlex-style experimentalism with a keen ear for sharp funky grooves. Stevia (aka Susuma Yokota) gets one track, Musica Nova two. Far-gone chill out business. Talvin: "I love Japanese artists like Ken Ishii. He's just been over to collaborate on a couple of tracks for the album and he played at Anokha where he tore it up. This is good but it seems like in Japan they don't really check for Japanese music? They have such a great heritage but musicians like this don't seem to make use of it"

★★

Roger Sanchez Presents Twilight

I Want Your Love

Narcotic

ESSENTIALLY no more than the S-Man's rejected remixes of the Chic disco standard, though how the boogie dinosaurs could turn down such a potentially massive cover remains a mystery. Remixes come from Soul Grabber and Ian Pooley. Talvin: "Roger's a really nice guy. We chilled out together in Miami in one of those nice hotels and he's a really refined artist at what he makes. It's not my particular style of music but I'd play it on an easy listening level. I don't find much point in covering a track either but this is good"

★★

Fathoy Slim

Gangster Trippin'
Skint

A ONE-SIDED promo, so we can't tell you how "The World's Gone Down" or bonus beats track "Jack It Up" sound. The lead cut, however, is more prime Norman Cook party fodder, irresistibly loveable with an impishly cheesy edge. No doubt hogging daytime airspace even as you read this.

Talvin: "Norman is a really good producer. He's great at putting things together but what's he put together here is quite boring. It's like getting a load of really old pictures and putting them all together and saying they're your piece of work. It's not new music and it's not very imaginative. I love the real minimalist breakbeat stuff on Skint but I don't like this kinda big beat retro 'let's cut up loads of old tracks together' business. It's just a bit behind. Good party music, though"

★

Bomb Da Loop

Kings Of Rhythm

D: Disco

ANOTHER of those retro-sampling bootlegs that's ended up getting a full release, this one riffs off the old Bomb The Bass hip hop classic "Megablast" for a ruff-cut Armand-style ragga speed garage monster. Coarse as fuck, but does the business.

Talvin: "This is never Tim Simenon [Bomb The Bass producer]! I like those kinda basslines, you know, that kind of ragga style. It's a funky track. I could dance to it in a club. In a club where I don't necessarily want to feel nourished but just somewhere where it's more a passive, moving to the music thing. I could do some radical movements to this though"

★★

Asian Dub Foundation

Naxalite EP

ffrr

EASTERN rap's answer to Rage Against The Machine and Mercury Prize almost-winners ADF get the remix treatment from Urban Decay in an industrial jungle style, while Def Jam boss Russell Simmins clocks in with a sprawling confusion of a remix.

Talvin: "What can I say, man? ADF, I've been seeing them, hearing them live and the whole process before they were even making albums and they've always been really good. They're another one of those brilliant artists where it's not necessarily

the records that are important, it's what goes behind it. The process of making the music is what I've been checking and it's just brilliant. I do sometimes wish they'd record a live album. I saw them in New York last week and they were just solid, doing what they do. They really deserved to win the Mercury Music Prize. Respect"

★★★★

The Prisoners Of Technology

Doomsday Boy/Unknown

Fresh Kutt

MORE massive jump-up jungle from the pair whose remix of The Beastie Boys' "Intergalactic" still rocks the Muzik office. Two cuts, both devastatingly simple, both titanium-plated floor-wreckers in that typical POT style.

Talvin: "Yeah, that's phat. Yeah, that's great. It's nice to hear something hard but it hasn't got that hardstep cliché. I'm pretty tired of that in drum & bass but this is pretty funky, very cybersonic. I really like it. There are so many different things going on in drum & bass but I still really like Photek and the early Bukem stuff. It's labels like Inertia that are doing it for me and obviously what we do, but this is a winner too!"

★★★★

Canibus & Youssou N'Dour

How Come

Universal

THE American new kid rapper who recently slayed LL Cool J with "Second Round KO" hooks up with Senegalese hero Youssou N'Dour. Not nearly as lame as you'd expect, given the Puff Daddy/Wyclef expectations that it conjures up.

Talvin: "I like the political element which is really good but mostly I love the chilled humour of it and like the hookline, 'How Come'. Like 'How come I have to get up to go to work in the morning?' 'How come?' I love that. The lyrics work really well between them. It's a great symbiosis"

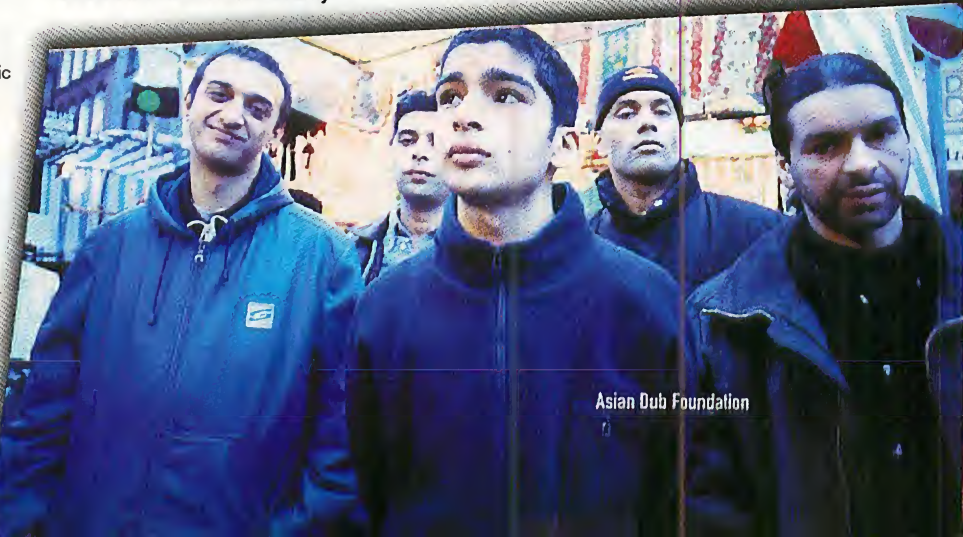
★★★★

Christopher Lawrence

Shredder

Hook

ANOTHER faultless slice of hard non-Goa trance from the Aberdeen label via their West Coast connection, American DJ Christopher Lawrence. The original's minimal and chunky, Transa's remix lush and epic.



Asian Dub Foundation



SINGLES

Talvin: "A lot of people are now trying to create this dirty, crusty sound of live and organic elements but it's a very synthetic approach to create something that sounds organic. I remember eight years ago people used to talk about the world becoming very synthetic, and when it comes to food, music and everything it's actually really happening where people want to create something really live and crusty but in a very synthetic way (*Whatever you say, Talvin!* - Ed). They want to create what was going on 20 years ago. I like really mad electronic Black Dog productions and Stockhausen, things that are just a little bit more real!"

★

Doolally

Straight From The Heart
Locked On

THE ska-garage crossover continues apace as London producers Shanks & Bigfoot come up trumps. If ever you wanted to know exactly what "two-step" was, here's its defining moment, a glorious funky reggae speed garage jam that's quite possibly chart-bound. Talvin: "I like the ska element and the bass. I've heard this is a big radio tune but people think that if it's played a lot on the radio people must buy it. It's not always true, it's a record company cliché. There are a lot of records which never get played on the radio but get bought by the thousand. My first single from the album 'Traveller', my record company told me it wouldn't be played on Radio One and it was and big respect to Gilles Peterson and Ross Allen for that. Within three days we sold 8,000!"

★★★

Jonny L Featuring Silvah Bullet

20 Degrees
XL

The veteran junglist returns with even older school rapper Silvah Bullet rasping and ranting over Jonny's raw sci-fi drum & bass. Best remix comes from Doc Scott, though Scratch Perverts' deck supremo Tony Vegas also chips in with his first ever mix. Talvin: "I really like drum & bass music and I really value it as the first music after jazz that was for the head as well as the feet. I'm not into people using drum & bass as a palette, and although we're doing it with Indian music, it's still head music. For a while it was a naff word but I'll use it again - I want to hear intelligent drum & bass. I

★ Talvin Singh Single Of The Month

Mr Vegas

Western End
Oracabessa Records
A NEW Birmingham label taps into the ragga-garage formula and comes up with an absolute winner of a track. Just when you thought the sound had descended into over-used cliché, B-15 Project cut up ragga mic-man Mr Vegas for a streetwise riposte to "It's A London Thing" that's got "absolutely massive" written in huge letters all over it. Any tune with the calling signal of "Ruff it up/The Birmingham crew", after all, really is more than alright by us.

Talvin: "That's a bad track. I would even play that at Anokha, that is such an original bad groove. I love the ragga sound in general but this is one of the best tunes I've heard for a while. The toast is so bad, it's so phat and the bassline and everything is really raw. It's the best thing I've heard come out of Birmingham ever, ha ha. When he drops into the rap he's wicked. I wanna work with this man, get these guys in touch!"

★★★★★



mean listen to Grooverider's new album which is amazing. I really like the Scratch Perverts as well!"

★★



Jonny L

Laidback Luke

Waiting For The Sun
Rotation
NO longer a teen techno sensation (cos he's reached 20!), Dutch kid Luke continues to push his warm, pulsing but deeply thrust-tastic sound over three tracks for Dave Angel's label. Talvin: "There's a lot of good techno coming out of France at the moment. Have you heard that Burger Ice stuff? I heard this sort of style so many years ago. Sorry but I can't listen to it!"

★



Laidback Luke

Blak Twang

Shhhhoosh
Blakjam
PROMINENT British underground hip hop crew team up, rather bizarrely, with new school soul singer Lynden David Hall on "Perfect Love Song", but it's eclipsed by "Shhhhoosh", a tougher cut with Roots Manuva and Skinny Man guesting.

Talvin: "It's too indulgent, it's the same hip hop words like, 'listen to this flex'. I like the political element of hip hop and when it's real it's true, but some people use that medium to sell records. I'm not into making things interesting just to sell records. I do like the first track, but I can't listen to that r&b thing on the B-side though. I think the voices comes over really strongly too!"

★★

Dope Dragon Presents

Gridlocked EP
Dope Dragon
FOUR tracks from members of Roni Size's mysterious Dope Dragon crew, including a Ray Keith remix of Mask's "Splurt" alongside

contributions from Gang Related, Mask & Swabe and Mask on his own. Krust recently described the DD sound as "raw, instant, out there". Here's four reasons why. Talvin: "They've got a formula and it works. I've heard the formula before and I don't really play these records by Roni Size, but as an artist he has a sound and I like it. The 'Kitchen Sink' track is definitely rough. I can tell these guys enjoy doing this and they're tight in their aesthetic. It's sharp and it cuts!"

★★★★

BT

Godspeed
Renaissance
A RETURN to his epic house roots for Mr Transeau with a cut that's closer in spirit to the stratospheric beauty of "Flaming June" than that recent electro-bass cut with Sasha. Suitably widescreen remixes from Brothers In Rhythm accompany. Talvin: "It's got some textures, I like colours and textures, there's not enough of that. You can't hear textures, you see them, and when you can change something you see visually into music, into sounds, when you turn an element of what you can see visually and you transform it into sound, it's a very special gift and you only ever hear that now and again. Whatever the type of music, I can hear it. It's trippy!"

★★★★

LABEL

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Scott Grooves

Mothership Reconnection
(Daft Punk Remix)
Soma

THE only Daft Punk remix we're going to hear this year, apparently and this is the Paris pair at their very finest, fusing whacked-out P-Funk with another rasping disco-house groove that's already storming dancefloors the globe over. Kill to get this record. "I do find Daft Punk a bit daft at times, but generally I like them. I heard them live and really liked the way they were speeding and slowing things like techno up and down into different styles."

★★★★

Air

All I Need
Virgin

YOU'VE no doubt already goggled at the brilliant Mike Mills video, perspired with sensual overload at the tune itself with Beth Hirsch's star-kissed vocals, but make sure you buy the 12" version for the awesome Moog Cookbook remix of "Kelly Watch The Stars". Talvin: "I prefer Kid Loco's stuff myself. This is getting too cheesy. Some Air tracks are really good, but not when they go Hammond organ. Come on man, get out, there are more interesting sounds around than the Hammond organ!"

★★

Les Rythmes Digitales

(Hey You) What's That Sound?

Wall Of Sound
JACQUES Lu Cont shows no signs of deviating from his determination to revive sythentic Eighties pop, recycling it with an enthusiasm that could soon prove wearing. The "House" mix at least adds a new twist.

Talvin: "It's Wall Of Sound. They've got a really good catalogue and don't do just one style of music. They don't limit themselves and some of the stuff they put out is fucking blinding. I like the B-side."

★

Ed Rush, Optical & Fierce

Cutslo (Lokuste Mix)

Prototype
ESSENTIAL jungle cut from Grooverider's label with three names inextricably linked with the darkest, sickest drum & bass currently in production. A bassline to sink the Titanic. Heavy, heavy monster sounds.

Talvin: "Yeah, this is great for me, really wide sonically, very wide, well built up and well constructed. Optical, Groove, Prototype, they're innovative. It has sounds in it like older jungle."

★★★★

Gerideau

Bring It Back To Love

Inferno

ORIGINALLY released back in 1994, the underground garage diva gets the remix treatment from disco stalwart Joey Negro, while Dem 2 give it the Twice As Nice vibe.

Talvin: "Cheese with big holes in it and blue bits. I hate this handbag nonsense, I hate it. No, I can't say I hate it, I promised I wouldn't say that and you've made me say it!"

★

Jurassic 5

Concrete Schoolyard

Pan

ANOTHER essential cut from THE hip hop album of the year, "Concrete Schoolyard" is possibly the best track, a deliciously funky homage to the beauty of old school hip hop. If you only buy one hip hop single this year...

Talvin: "Are these new tracks or old? New? Well, yeah, it's good. Sounds like live drums and it's got some good scratching. What I've heard of the text, it sounded really good. I like the first track 'Concrete Schoolyard' which is quite chilled and more personal. The production sounds 10 years old, not new sounds but still funky!"

★★★★

Massive Attack

Inertia Creeps

Circa

THE Manic Street Preachers repay Massive's remix on their recent single by coming over all equally gloom-laden on their version, so it's left to Mad Professor on "Back/Shecomes" and swoon chill-out merchants Alpha on the title cut to lift the fog of despair.

Talvin: "Oh, what a tune. This is the original and it's fucking great and sounded even better when I heard them transform it live. The rhythm is an Arabesque rhythm, quite a common Arabic rhythm which Peter Gabriel has used in the past. I met Massive last week in New York and hung out with them after their show which was cool. The Manic Street Preachers mix is too noisy and The State Of Bengal mix isn't delicate enough although Sam is very talented. It just tries to have a bit too much of an exotic feel but it's too retro!"

★★★★

Daddy's Favourite

I Feel Good Things For You

Go! Beat

GLASGOW DJ and Sub Club godfather DJ Harri locks in to the Daft Punk/DJ Sneak style with one classic disco cut-up ("Haven't You Heard" by Patrice Rushen), plenty filtered mania and a fantastic stomping Chi-house groove. Remixes come from Alan Braxe, Kevin Yost and Phil Asher.

Talvin: "This reminds me of old house parties, not house music but disco parties. Why are we



doing that again? Maybe I'm missing out on something because I don't go out on Saturdays. I go out on Monday and Tuesday nights but maybe I'm missing out. If I met a really beautiful girl I'd do some radical movements to this to impress her!"

★★

The Orb

Little Fluffy Clouds (Remixes)

Island

UNQUESTIONABLY Alex Patterson's crew's finest moment, the 1992 chill-out classic with the infamous Joni Mitchell druggy ramble gets remixed by Danny Tenaglia, Adam Freeland and One True Parker, the latter stealing the glory from the boys' crew with a top funky jungle rub.

Talvin: "I met Alex Paterson the other day and he said this was getting remixed. The Orb make such beautiful soundscapes and very good ethereal compositions. I think when you're remixing it you're already taking that away so I don't see the point. I wanna hear another Orb album instead."

★★ (for the remixes)

* Muzik's Single Of The Month



Stetsasonic

Talkin All That Jazz

(Dimitri From Paris Remixes)

Tommy Boy

TAKEN from the forthcoming "Tommy Boy's Greatest Beats" album, this classic 1988 hip hop hymn to the sampler gets a polished set of Mixes from Dimitri From Paris. It took him four weeks to finish his mixes, and listening to this you can hear why. Riding a groove stuck somewhere between funk, disco, house and hip hop, these mixes showcase everything that's brilliant about Dimitri's DJ sets. Both a deeply groovy jazz funk nodder and a lively uptempo

party-starter, picking individual mixes is impossible, but the "Live Dubstrumental" and the "Old School Of Edits Dub" should keep everyone dancing from now until Christmas.

★★★★★

Talvin: "I think it's easy listening music in a way. I'm not inspired. This is what I'd call ambient in so far as it's going on in the background. I can't listen to this music in a microscopic way and there are a lot of things which other people call ambient which I would listen to in a very detailed way. I'm not a big fan of this but I can't use the word hate with respect to talking about music because I love it!"

★★

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PIC: CASE-A-HEAD

* Vital Release

House Of 909

Beautiful Day (Cevin Fisher Remix)

Pagan

Take Cevin Fisher's sense of underground rhythms, some great Sing-jay vocals, add one of the UK's foremost outfits and...

Bosh! Deep, deep house that will work all the best house, tech-house and garage floors everywhere. (TF)

★★★★★

SpaceJam

Chill Town New York Guidance, USA

A superb D Train-esque bass-driven slow house jam with some electro influences thrown into the New York City melting pot. The flip is a Philly tribute "TSOP" that's an excellent floater.

Guidance really are pushing our music forward. (TF)

★★★★★

Oldskool Playaz

Bases Loaded white label

A simple, pumped-up bootleg of Martin Martin's "Disco Circus", a disco classic of epic props that's come bang up to date via some simple but extremely effective Nineties drum programming. Tribal disco at its best. (TF)

★★★★★

Daft DJ

Last Night

En Seine Vinyl

Superbly simple French-style cut-up from Dave Jarvis of Moton Inc and Ben Mitchell of Chill Funk/Idjut Boys fame. Big bassline and funky guitar licks make the groove and some slick arranging keeps things rocking. One of those records that never fails to get the DJ box surrounded. (KM)

★★★★★

Weekender

Hugo Agogo

Toko

The Toko squad continue their rise up the deep house ladder with another solid single from Alex Moran and Si Brad. While not quite as massive as their last, this still works. For the musically minded, there's the "Main Mix" with its Salsoul chords and guitar licks, while the "Dub" has the usual Si Brad dancefloor thump. (KM)

★★★★★

Ramsey & Co

Love Call

BBE

Not exactly brand new, but so stunning it had to get a review. Phil Asher and "Duke" Luke McCarthy have taken this disco gem and worked it into a killer club groove. Masters At Work, eat your heart out. (KM)

★★★★★

Little Green Men

Time Changes/Spaced

Forensic

More twisted electronic funk from Newcastle as errant New Phunk Theorists Scott Bradford and Chris Scott do the disco deed. "Time Changes" builds and grooves like DJ Pierre giving Shindig the time of its life, while "Spaced" is the trippiest groove this side of fluorescent corduroy. (KM)

★★★★★

Mike 303

St Sylvestre/Summer Funk

Versatile, France

Since I-Cube's massive "Disco Cubism" Versatile have developed into quite a tasty label for followers of French funk. The voice-box supplies the main hook while a bunch of disco tomfoolery brings up the rear. (KM)

★★★★★

Albums

YMC

Orange Peel

Source, Germany

Fresh from their successes on Guidance and Yoshitoshi, YMC head to Germany for this. Deep disco bass, retro synths and funky drum machine grooves. The perfect entertainment for the head-nod set. (KM)

★★★★★

Singles

DJ Dealer

Presents Risque

Temptation

Subliminal

The return of what is, without a doubt, the label of the summer, with some future funk in large measure courtesy of the Pound Boys' DJ Dealer. Lovers of the distorted disco sound currently coming out of France will lap this up. Flavour of the month Cevin Fisher smoothes things out, taking it much deeper and longer for all the NYC traditionalists. (TF)

★★★★★

Rhythm Masters &

Junior Sanchez Presents

Da Nu Age Funk

Junior Boys Own

For quite some time now, the Rhythm Masters have been turning out some pretty essential dubs along with the cool "Children Of The Ghetto". This Transatlantic groove really is as funky as any trackhead could demand, with deep spoken vocals over some filtered funk loops and totally driving drum patterns. (TF)

★★★★★

Gentleman Thief

Havana Thief

Paper

Justin Robertson takes a leaf out of his Spiritual Life record collection and gets deep, way jazzy and very, very smooth into the bargain. Four tracks of high quality UK house music that I'm absolutely certain will get more home listening than dancefloor play unless Justin's ready to shock all the regulars at The Orbit. (TF)

★★★★★

True Spirits

Smile

Chilli Funk

Two "keep it real" producers/DJs, Dr Bob Jones and Lofty, take the old Seventies Norman Whitfield classic "Smiling Faces" and underpin the whole thing with some funky, swingy drums and a deep mentality. Only available on DJ promo. (TF)

★★★★★

Robbie Rivera

Funking 'n' Groovin'

Filtered

Fresh from his excellent Subliminal outing, Rivera is on that deep filtered funk groove again with some off-the-hook tech sounds. The great use of an old vocal disco hook lifts this track above the rest of the pretenders out there in tuneland. (TF)

★★★★★

Garth & ETI

Twenty Minutes Of Disco Glory

Grayhound, USA

San Francisco's DJ Garth drops a bunch of remixes of the nu skool disco classic from 1996. Various Bay Area DJs add their version (including one with Deep C from The Wamdue Kids). They're all good, if more on the deep side. As far as the dancefloor's concerned, the original (included) still rules. (KM)

★★★★★

Jersey Street

Nobody But My Lord

Junior Boys Own

Junior departs from its recent run of noisy club records with this rock-solid vocal groove. Imagine Marshall Jefferson behind the desk of the Detroit gospel choir. Slip some moody chords and cool percussion into the equation and this radio-friendly smash is the result. (KM)

★★★★★

Producer Profile

DANIEL WANG, Manhattan producer behind the hip Balihi label, on record production and living with super-trannie RuPaul

How would you describe your sound?

Hmm. I'm not sure. Retro yet futuristic? No, I can think of something better than that. How about Afro-electro-disco with a dash of big band swing and a Broadway show thing thrown in for good measure.

What were your first and last productions?

The first thing I ever did was Balihi 001 which was called "Look Ma No Drum Machine". The most recent was called "Let's Go To Mars" from Balihi 009, the "Subtle Shuttle EP".

Which record that you've made best describes you?

I think Balihi 008 and 009 seem to be the fullest in terms of concept but I don't really think that I've made a record yet that described myself. I'm too strange and pornographic for that.

What's influencing you now?

Great American songwriters like Irving Berlin, Cole Porter, Burt Bacharach, Ella Fitzgerald and Karen Carpenter.

Who have you most enjoyed working with and who would you like to work with in the future?

I've only collaborated with two people in my entire career. The

first was Seiji Fukuda and he's an excellent pianist and quite an aesthete. Everything he looks, hears and smells is like, "Mmm! Sensations!". The other was Steven Hall, the Scot who collaborated with Arthur Russell on stuff like Loose Joint's "Is It All Over My Face" and Dinosaur L's "Go Bang". He did the poetry on Balihi 009. I'd love to produce something by Madonna. I loved her early Eighties soul girl thing.

What was it like living with RuPaul?

I learned what it takes to be a star. I learned that you have to keep more outfits that you can count, live out your fantasies and prepare to be incognito on your days off.

'I Was A Disco Malcontent - The Best Of Balihi Records' is out now on Oxygen Music Works



Reviews by Terry Farley & Kevin McKay

HOUSE



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* Vital Release

The Vagrant

Orbiter
Fuze

A-Sides unleashes an almighty onslaught of piledriving breaks, searing strings, tense noise stabs and deft technoid synth hooks, brimming with energy and emotion. "Hydros" gets deep with its searching chords and mangled bass groove.

★★★★★

Singles

Bill Riley

Closing In EP
Full Cycle

A double helping of bass grooving led by the determined vocal touches, funky stabs and pulsating bass tones of "Closing In". "One Day" adds rough-edged distortion to stuttering rhythms. Check "The Phoenix" for massive hoover bass overload and "The Edge" for some minimal electronic tweaks.

★★★★

J-Majik

Freefall
Metalheadz
Back to Metalheadz for the jazzual complexities of J-Majik and "Freefall", laced with seductive vocals and sultry keys rolling into a crescendo of roaring brass surges and dramatic chords. "Transmission" picks up where "Manhunt" left off on another string soaked grinding bass extravaganza.

★★★★★

Total Science

Lifecycle
Passenger

Another label, another blinder from the Oxford duo as "Lifecycle"'s dramatic sub hook nervously rides a wealth of alarming break chops, heavy chimes and horror pads for a thrill-a-minute workout. Turn to "X-Raze" for some lively bass switching.

★★★★★

Alpha Omega

Nightrain
Reinforced

Alpha Omega digs deep into some serious electronic anger on "Nightrain", a torrid storm of unrelenting, crashing beats and tormented, synthetic twitching, rising into a spellbinding climax of ominous pad washes and piercing sequences. Flip for some tripped out hybrid tech-funk.

★★★★★

Mercer

Petrol Jelly
Intercom

Designed to showcase raw talent from East Anglia, E-Z Rollers' fresh imprint gets off to a flying start with this beefy jazz funk stormer from Mercer, packed with all the essential ingredients of big brass stabs, sleazy licks and a serious double bass groove.

★★★★★

Dylan

The Eye
Renegade Hardware
Dylan takes a break from Droppin' Science with the intense beat reverberations, haunting sci-fi washes and massive distorted noise explosions of "The Eye". No let up on "Kombat", driven by a solid stepping groove into more hardcore noise oblivion.

★★★★★

Mission Control

Where Does It Hurt
Genetic Stress

Mission Control delivers an intriguing hybrid of lazy brass licks, sultry pads and aggressive noise distortion, thundering over a tight chugging groove that works well. Flip to "Triplicuts" for a quirky collage of deep percussive tones and electronic vox bursting into a bizarre downtempo acid funk section.

★★★★

Perfect Combination

Friction
Partizan

A name to watch, Manchester's Perfect Combination sends out his second release for Partizan headed by the mystical mood funk of "Friction", peppered with extra terrestrial FX, eerie washes, squelching analogue blips and dubbed-out keys. The dub flavour continues on "Branchin' Out" with its earthquake tones and echoing licks.

★★★★★

Calibre

Last Man On Earth
Quadraphonic

Nice to receive something from across the sea. Dublin's Quadraphonic Records' second release heads firmly into tech-funk waters with its sweeping pads, steady rolling drums and acidic bassline but it's the mystical drifting licks and tightly programmed snares of "Reflections" that come out on top.

★★★★★

TQ-1

Simple Additives
Ascendant Grooves

More rolling harmonic drifting from PhD's stable with this debut from TQ-1. Analogue tones and heavenly chords float into a gentle groove on "Simple Additives", laced with spatial synth hooks. "Tunnel Vision" follows a more familiar path of huge pad washes, crashing drums and booming subs.

★★★★★

DJ Reality

Descent

Trouble On Vinyl
Trouble On Vinyl unveil their latest signing and on the evidence of "Descent", DJ Reality is money well spent. A narcotic bass spiced with wild filters, discordant washes and a touch of stepping groove. Check "Methods" for more jumping mayhem.

★★★★★

Decoder And Substance

Secret World

Breakbeat Culture
Moving over to the youngest label in the Five Times stable, Decoder and Substance team up for some twisted minimal funk on "Secret World", as moody filtered washes and beefed up chugging rhythms writhe around a solitary twanging guitar hook.

"Cornered" further follows the funk agenda with its stepping beats and lashings of hypnotic guitar work.

★★★★

Facz

Wreckage
Partizan

Another established artist making his debut for Partizan. Facz stays firmly on the hard edge as "Wreckage" moves effortlessly from its gliding technoid keys and squealing washes into a tense atmosphere of aggressive noise and clattering rhythms. Check "Asylum" for a thunderous bass roller.

★★★★

Steve Alexander

The Crafty
Reinforced

Steve Alexander follows up his vital release in quick time with three more doses of the weird and wonderful, ranging from the spellbinding revolving chimes and nasty bass stabs of "The Crafty" to the intricate guitar melodies and pad flotations of "The Colour Of Memory".

★★★★★

Odyssey

Object
720

Blame's imprint continues to explore the finest edge of deep melodics with this gem from Odyssey, as mesmerising sequences emerge from a celestial heaven of extended pads and a subtle shuffling groove. Deep Blue takes on "Ritual" and superbly transforms it into a futuristic hive of reverberating percussion and grinding technoid tones.

★★★★★

Ram Trilogy

Mind Overload
Ram

After bagging the big one last month, the Ram trio waste no time in following up with more storming alien intensity as

"Mind Control"'s haunting strings and mutilated washes explode into a furious overdriven surge. "Intercity" carries on the tormented antics with another helping of frazzled bass contortion.

★★★★★

Perfect Combination

Control

Freeform

With the debut release for his own imprint, Perfect Combination makes his second appearance this month, opting for a more floor geared outlook as "Control"'s mysterious chimes and FX flicker above a driving beats workout. Check "Fine Balance" for more spatial floor grooving with a deep edge.

★★★★★

Albums

Dred Bass

World Of Music

Back 2 Basics

Dred Bass return with a commendable album of hard-edged floorfillers with the odd jazzual inflection, plus remixes from the likes of Swift and Special K sitting alongside newer cuts. Don't expect a deep listening journey, just lots of well-produced dancefloor mayhem.

★★★★★

Dom & Roland

Industry

Moving Shadow

It's been a long time coming and it's been worth the wait. A lot of thought has been put into this project, seamlessly morphing from mood to mood, kicking off with the awesome "Mentasm"-ic bursts of "Thunder" veering off into deep hybrid tech-scapes and back into the hardest of the hard. Good tracks combined with an unpredictable structure make this a must.

★★★★★

Label Stable

DJ A-Sides escapes from the city and tells us how to survive on EAST SIDE RECORDINGS

What are the aims of East Side?

To push the music forward and to get the artists out to a wider audience. We want to keep the music moving with the times.

Which artists have you released?

Myself, Cool Hand Flex, Majistrate, Uncle 22, D-Cruze, Shapeshifter who also worked as Elements Of Noize and Mikey James. We've also got releases planned from Embee and Sappo and we're always on the lookout for other artists.

What has been your best selling release?

"On The Streets" and "Assassin" by A-Sides.

What are your plans for the future?

Our album "East Side Jamz" is a five piece vinyl set or double CD with a mix from Randall. We've pulled in remixes from Facz, Randall, Kenny Ken, Ed Rush and Undercover Agent. We're also hopefully releasing an East Side sample CD and want to take on more remixes. I've recently remixed

Adina Howard and Black Twang, and Embee is working on Mel B and Missy Elliott.

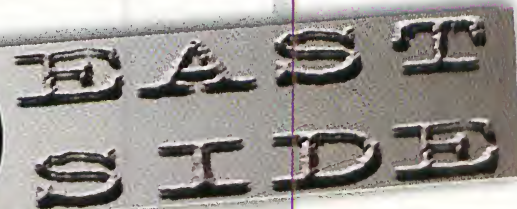
What makes East Side different?

The DJ-friendliness of our tracks and good production. All of our releases are made with the DJ in mind. They're all rollers.

What did you do before running the label?

I was sentenced to seven years in the city working for Andersen Consulting. The first thing I released was a track called "Expressions" on IE Records. I've done stuff for Reel 2 Real, Ruff Groove, Bear Necessities, Boombastic Plastic, Genetic Stress, Strictly Underground, Mac II, Kenny Ken, Jumping Jack Frost and Randall.

'East Side Jamz' is released on October 21. Check the website at www.113audio.com/eastside



SPEED GARAGE

GARAGE



* Vital Release

Luther Vandross

Are You Using Me
EMI

The original soul don graces the acoustic production of the *Masters At Work*. With traces of Luther's early classic "Glow Of Love" this is a must-have for all genuine soul aficionados out there.

★★★★★

Singles

Ali

Feeling You
Wildcard

The UK's up and coming r&b star gets the remix treatment from Mood II Swing, who use a similar formula to their work for Ultra Naté - live guitar and throbby bass over Vince Montana beats.

★★★★★

Next Phase Featuring Helen Bruner And Terri Jones

Piece Of Mind
Suburban, USA

Tommy Musto returns with this traditional vocal cut which maintains his standard of production. Helen and Terri sound very sultry and the dub mix adds more energy to the vocal chants for more peak time action.

★★★★★

Mass Syndicate Featuring Su Su Bobien

You Don't Know

ffrr/Strictly Rhythm, USA

Spun for God knows how long at The Loft and proving to be a big buzz tune of late, this finally sees a UK release. Originally signed to Airplane in Italy and produced by their very own MAS Collective, this is one of the most emotive gospel gems of 1998.

★★★★★

Cesaria Evora

Sangue De Beirona
Wave, USA

This record has been such a major tune around the globe on French import copies that it has now been licensed to Francois Kevorkian's label. If you missed it before then be sure to grab it this time round with extra Kevorkian and Claussell "Body & Soul" mixes.

★★★★★

* Vital Release

Lutricia McNeal

Someone Loves You Honey (Club Asylum Remix)
Wildstar

Remixed and revitalised by the CA crew, the sweet chord changes complement the vocals excellently and lift the chorus line. Should do very well on the underground and upwards.

★★★★★ (KB)



Singles

Ultimate

Vybe (Todd Edwards Remix)
i Records, USA

Originally out on test pressing back in 1995, and then again on 51st Recordings with a dub by RIP and mixes by us, "Vybe" is back again with mixes by Todd Edwards, who's coming back with an old school style. (KB)

★★★★★

Doolally

Straight From The Heart
Chocolate Boy

Bubbling for a while and now the bubble is getting bigger. One of the biggest tunes on the underground at the moment with its two-step reggae feel, hooky bassline and ska trumpets. It's also got a classy vocalist who sounds almost like a young Dusty Springfield. (KB)

★★★★★

Box Clever

Talk To Me (MJ Cole Remix)
acetate

Mr Cole delivers a substantial portion of bumpiness with swinging drums, slices of percussion and most importantly, sweet chord changes and that fat rounded bassline. (KB)

★★★★★

RIP Featuring Top Cat

Jump '98 (Breakbeat Mix)

Satellite

Originally a limited double-pack at the end of 1996, with the "RIP Groove" track exploding into the charts in 1997, it's back again with a breakbeat lick reminiscent of Mdubs' "Over Here", but with that Top Cat vocal definitely damaging the dancefloors. (KB)

★★★★★

AJ

Can't Get Enough
Yelloworange

The next release on Tony Humphries' label is a soulful garage track with three mixes. The "Taboo" one is the best of the bunch, as AJ's soulful vocals combine wickedly with some smooth and meaningful production. A must if you're into the US vibe. (MJL)

★★★★★

Lemare

Good Times

Orchestrated Noize Entertainment Originally sent to us as an exclusive promo, this r&b track has been causing a bit of a storm on the UK garage scene with High Supply on remix duty. There's a big reggae influence with a ska-type groove and reggae bassline that works well in the clubs. (MJL)

★★★★★

Laura Harris

Bring Back Love
Strictly Rhythm, USA

Mijan

Save Your Soul
95 North, USA

95 North continues its familiar style of production on both these vocal cuts. Mijan's "Save Your Soul" being the label's debut release has recently been supported by DJs such as Teddy Douglas and Trouble while Laura's "Bring Back Love" seems to be getting a lot of attention from the UK fraternity.

★★★★ (both)

Randy Crawford

Wishing On A Star
WEA, Germany

Randy covers the Rose Royce classic with Mousse T on production. His old chums Boris Dlugosch and Michael Lange take care of remix duties, their vocal and stomping dub mixes, spread over two singles, making this a lot more dancefloor friendly.

★★★★★

Mike Dunn

(Return Of That Lost Soul)

Now That You're Gone
Deep Soul, USA

Mike speaks over the synth stab straight outta Mood II Swing's "I See U Dancin'" and dedicates this to his lost friend Armando as the bass begins to kick in topped by some live flute courtesy of Paul Martens. Deep, jazz inspired soul music!

★★★★★

Album

Jocelyn Brown

The Hits
IN Credible

Jocelyn is one of THE divas of dance music. This album picks up from her anthemic "Somebody Else's Guy" right through to her collaborations with Incognito, Todd Terry and Nu Yorican Soul. Ideal for those new to her work.

★★★★★

So Who The Hell Are...

Astro Trax Team?

Never heard of 'em.

You almost certainly have. They're the ones behind what's rapidly emerging as the finest garage pop anthem crossover track since Ultra Naté's "Free". Incredibly simple, with an insanely catchy chorus along the lines of "Feel the vibe/Feel the pressure", it sounds like it's come straight out of some Strictly Rhythm production line and has been worshipped repeatedly over the last few months by everyone from Tuff Jam to Pete Tong, Graham Gold to Dr Bob Jones.

Yet more backroom American production teams invading our hearts then?

Not at all. There's three of them - Evern, Sanjay and singer Shola (not Ama) - and they're London based. Evern used to run early Nineties techno-rave label Strategy and claims that, "with records like 'The Grand Plano EP', we pretty much introduced pianos to the house scene". Shola has previously worked with The Orb.

So what's the story with "The Energy" then?

Back in May, the Team sent out 30 tapes to see if anyone wanted to sign it. Guess what? 30 rejection letters. In July, they stuck out 500 white labels and after a gigantic thumbs-up from Steve Jackson at Kiss 100, the traditional A&R feeding frenzy began.

And the lucky winner was...

Northwestside. And if all goes according to plan Evern may never have to work again in the snooker club he currently runs in Hornchurch, Essex.

'The Energy' is out now on Northwestside



Deetah

Relax

ffrr

First aired exclusively on our Kiss show months ago, and now with mixes from Mdubs (with their now familiar Mdubs flava) and Bump 'n' Flex, who provide the killer mix which has ultimately propelled this into the much sought-after position of "Most Wanted Tune On The Scene". Wicked.

★★★★★ (MJL)

Ali

Feelin' You
Wildcard

R&b artist Ali gets the full remix treatment for more dancefloor appeal, courtesy of Stonebridge, Mood II

Swing, Nu Birth and Booker T. Booker delivers the mix that's been causing most interest in our clubs with his typical Booker flavour. (MJL)

★★★★★

Funk Brothers

Turn Around
(Stanton Warriors Remix)

Smoking Apple New dance label Smoking Apple turn to rising producer/remixer Mark Yardley and one of his production partners, Dominic B, for what must be one of their best remixes to date. A groovy vibe drives through the mix with non-stop energy and good use of vocals which should give the Warriors another hit on the UK garage scene. (MJL)

★★★★★

TRANCE

* Vital Release

X Cabs

Cut To Zero
Hook

"Cut To Zero", from the forthcoming "Chemistry" album, is a quality hard-edged Euro trancer while flipside "Activate" boasts a groovier, almost tech-house feel. On one 12-inch, they make the buy of the month. In fact, why not buy two and mix them together for added effect? Unmissable!

★★★★★

Singles

Paragliders

Change Me
Hooj

From the mind of Oliver Lieb via Superstition Records in Hamburg comes this trademark dark trancer. Forget his LSG "Black Series" project, this is quality Euro with a rumbling bottom end and triptastic melodies. Michael Wells provides the pick of the reworkings.

★★★★★

Eslon God

Karma Farmer
Eslon

Massive with DJ Baraka at Return To The Source, this arse-wiggling trancer takes nutty samples, insane noises and breaks a go-go to drive your crowd to mass hysteria. "Trials And Tribulations", on the flip, does more of the same, with added acid.

★★★★★

Beamish

Volatile Nature
Mesh

Hard trance at its best as melodic synths meet thunderous basslines over funky tribal chants. Flipside "Warm Days In February" serves up crisp percussion and bubbling 303s with some fantastic organic analogue and grungy strings. Total quality all round, actually.

★★★★★

Various Artists

Routemaster 23
Routemaster

A double-pack from the kings of hard squat techno-trance, namely Laurie Immersion, Chris Liberator, DAVE The Drummer and Geezer. "23 Seconds And Counting" from Chris is possibly the strongest cut, although DAVE's "Conspiracy" takes the honours in the toughness stakes.

★★★★★

Slapper

Pepe Le Phew
Aquarius

A trance-house style cut laced with throbbing breakdowns and a Roy Aquarius remix to fry your brain. Radio jocks will spin the former, while warped-out tie-dyers will appreciate the acid arrangements and free party sensibilities of the latter. A hit, in other words.

★★★★★

Barabas & OD1

Totally Lost It
Phoenix Uprising

Few trance tracks are inspired by Ted Danson's relationship with small North American rodents, but here's one. Actually, it's surprisingly good, especially when you consider the state these boys must have been in to pen an acid gurnathon like this. Be wary.

★★★★★

Friends, Lovers & Family

Fortunes
Lush

FLF are the boys to visit if shimmering trance is your game, and here again they prove how subtle and sensual the genre can be in the hands of melodic masters. Waldos provides the mix on the flip, and quite inspired it is too.

★★★★★

The Gate

Iron Eden
Additive

This one has been bubbling furiously on strictly limited promos for a while now, and by the time you read this should be in the shops and ready to fly. The A-side boasts the original classic trance mix, while on the flip Platipus artists Terra Firma ooze melody and charm. A winner.

★★★★★

DBA

Go With The Sun
Dtox

Shaz Sparks and writer/producer Robbie Bronnimann are the names behind DBA. Never heard of them? Does it matter?! Not when Total Eclipse are on remix duties and serve up the unusually uplifting "Go With The Sun" remix. Can this really be the Total Eclipse?!

★★★★★

Billie Hendrix

The Body Shine (Amber Mix)
Hooj

Billie Hendrix, 16+, Three 'n' One and Johnny Shaker – call him what you want, but his mum calls him Sharam Jey, and he's mightily masterful at knocking out the odd trance tune or two. Colour System Inc do the remix business on this one, with a magnificent Euro workout.

★★★★★

The Secret

Rhythm Of Life
Lush

Megadog, Pendragon and Escape From Samsara have all seen the talents of The Secret, and now they have committed to vinyl in conjunction with Oz and Larry of Lush. Top stuff, and with inclusion on a Radio 1 comp, this could be the start of a truly wonderful career.

★★★★★

Jon The Dentist

Terminate
Additive

The Dentist drills another NRG stormer into angular, fluoride-enhanced shape on the nation's leading trance label. "Terminate", his follow-up to "Shindo" earlier in the year, is sure to please pure tranceheads and more mainstream jocks alike. If your floor needs shaking, drop this and run for the nearest nuclear bunker.

★★★★★

Time Machine

Stonehenge
Paradigm Shift

Bristol-based outfit of Sean Hoohey, Sean Devine and Martin Mieuns serve up an eight-minute 150bpm acid-trance slammer. Equally big beats, hard 303s and intense percussion are also the trademarks of the flip "illucinate". Use with caution.

★★★★★

Chris Zippel

Electeuzer
Organic

Berlin boy Zippel is the brain behind this pumping excursion into uplifting territory. Hard but happy, this is quality stomping trance which fuses old school elements with fresh sounds and top production. Most definitely worth a spin or two.

★★★★★

Lab 4

New Style
Elementary

This one you might recognise from Lab's recent live sets over the summer

In The Bag

Return To The Source's new resident **BARAKA** tells us what he's spinning right round like a record, baby

MORPHEM's "Hypnotone" (Atomic) boasts an intro which always leaves the dancefloor wondering what hit it. It's a deep trance-floor beauty with galloping beats – the perfect opener to a night of psychedelic experimentation. Another quirky, though well-produced journey at the moment is "32 Bit Priest" by MARK ALLEN & TIM HEALEY (Phantasm). These guys have been producing quality material for years, and they just seem to get better and better!

If that track is too subtle for you, check "Trouble" by BEAST (Twisted). This one is mind-blowing on a big rig with its morphing, oozing, twisting soundscapes. You should be careful where you drop this unless you've got the St John's Ambulance in attendance! "Rhythmism" (Matsuri) by UBAR TMAR is a deep, complex record, but another of my favourites at the moment because it still manages to draw the listener in over time. It's quite different to the light-hearted guitar layers of SHARAS' "Granulated Rock" (Flying Rhino), for example, which went down a treat at the recent

festival period. A crossover of funky, punky sounds, it also famously features on John Peel's "Sound Of The Suburbs" TV programme.

★★★★★

Uridium

Single Stage To Orbit
Turtle Trax

Uridium's fourth release is a crunchy techno trance number from DAVE The Drummer, Nils Hess from Eukatech and Richard Summerhays. If your floor loves it linear, this should keep 'em smiling. Tough.

★★★★★

Albums

Eon Project

Brain Filter
Transient

Eon Project is Kris Kylvén, who you might recognise as one half of Dragonfly's UX. Here he serves up nine slices of mind-bending material, all produced in a suitably futuristic fashion. Stand-out tracks include "Frozen", "Bio-Virtual" and "Hydrosphere". This is an inspiring artist album.

★★★★★

Biot

Saturation
ARD

"An album which uses the real potential of electronic equipment: creative freedom without instrumental restrictions." That's what a recent German reviewer said, and to be frank, we can't disagree with our Teutonic counterpart. This 11 tracker proves that innovative trance needn't be unlistenable rubbish.

★★★★★

Cornwall beach festival. Speaking of parties, the Electric Orgasm crew in Bristol recently lapped up MINDFIELD & BARAKA's "VD Massacre" (Phantasm) (one half of which is yours truly!) as well as the inimitable DOUBLE DRAGON's "Shudder" (Psychic Deli) which is a really clever track with layers of acid synths. Check this one out, whatever you do.

SPIRALKINDA's "Blah" and DARSHAN's "The Beast" (both Twisted) are another two favourites. I love to drop "The Beast" when I have pushed the floor as far as it thinks it can go, then wham! More madness!

Baraka has recently signed a deal with the US label Starchild, and is working on his first mix album 'Sonic Massage', due out in December 1998



BREAKS & BEATS

* Vital Release

Blim

Chronologic

Botchit & Scarper

The Botchit gang can't put a foot wrong at the moment with some consistently on it releases. This is the most stylish so far – a beautiful melodic masterpiece that builds through electro beats for several minutes before truly kicking off with some lush uplifting synths. Epic. (AF/RP) ★★★★★

Singles**High Pryme**

Funky As Fuck/Fruit Of The Boom
Marine Parade
Currently on loan from Botchit & Scarper, Darin "Freq Nasty" and BLIM moonlight in a mutant stylee. The production and programming are superb. Electro rhythms, vocoders and funk all round. (AF/RP) ★★★★★

Rhythm Division

Fallout/Urban Disturbance
Whole Nine Yards
When Mark Pember isn't being Meat Katie, he's running Whole Nine Yards, which kicked off in fine style with Rhythm Division's debut a few months ago. Both tracks have tough, minimal production with choice edits, dark score noises and loads of bass. (AF/RP) ★★★★★

9 Nikel

Capricorn/Rhythm Is Everything
Marine Parade
Another pairing of beat freaks, this time it's two studio boffins from Romford who get a day trip to Brighton. Key Beber (Uptown Connection) and Mikey James (Waveform) deliver two slices of future funk with some ferocious bass and top-notch studio wizardry. (AF/RP) ★★★★★

Subphonic

Vega Beach Party
Push/Kickin'
The man who used to be known as Hybrid unleashes a masterful attack of nu skool beats with a "Dark Shape" vocal sample, super powerful noises, very clean production and a great string breakdown that sounds like it's from "Thunderbirds". This is what drum & bass would sound like at house tempo. (AF/RP) ★★★★★

Mark Stewart

Consumed (No-U-Turn Remix)
Mute
Message for the breakbeat producers out there. Watch out. The drum & bass boys are coming for ya. No-U-Turn have turned in a 130bpm monster that's so dark, you'll need a torch. Rolling beats and twisted noises make this essential. (AF/RP) ★★★★★

Jaguar

Animal EP
TCR
Four track EP in the realm of late night beats. All tracks fit into a similar vein fusing deep melodic Detroit techno pads with drum & bass programming and sub bass. No particular floor killers here but a package of nice fillers for the record box. (AF/RP) ★★★★★

Tonic & NG

San Siro
Botchit & Scarper
It's really encouraging to see drum & bass producers slowing the pace and bringing the funk back to their work. This is an unforgiving minimal dark groove that certainly won't get any arms in the air but forms a moody soundscape should you want a soundtrack to jump off a tower block to. (AF/RP) ★★★★★

Two Lone Swordsman

A Bag of Blue Sparks
Warp
Keith Tenniswood and Andy Weatherall return after 18 months' absence with some dancefloor-led electro funk action. My favourite is "Gay Spunk" which wiggles its tight electro arse around with some haunting male chants that should grab you in the right places. (AF/RP) ★★★★★

Justice

Westside Centre/Transit
Substance
What the hell is a drum & bass release doing on the beats pages? Well, take the Alaska & Paradox mix of "Transit", accidentally on purpose push the 33 button instead of the other one, pitch it up a bit and brace yourself to witness some scientific thrills. (AF/RP) ★★★★★

Bronx Dogs

The Weya Funk
white label
Unsigned but causing paroxysms of delight on white label as Muzik went to press, "Weya Funk" ably attests to the Dogs' talent for covering vinyl with the same elastic, old skool funk brilliance that made "Tribute To Jazzy Jay" the milestone it was. Bastard street-corner disco of the dirtiest order. (KB) ★★★★★

Athletico Borough Upsetters

Fine Style
Athletico
Low-art, high-thrill dancefloor grit from the production team behind the Athletico club, label, and forthcoming ladies knitwear range. Rolling boisterously on superfuzz bass and rude ragga hooks, it sounds like a drunken party on Hell's seventh plane. (KB) ★★★★★

Mucho Macho

Airport
Wiiija
"My Prophetic Soul" – a tussle between prehistoric rave, fiddly techno and hyperactive hip hop. "Whenever" – featureless breakbeat noodlings. "Airport" – sounds like big beat taking the piss out of itself. Mucho Macho? Ironical? With their reputation? (KB) ★★

Wildstyle Bob Nimble

The GLUE EP
Under Fives
Four fundamentalist and largely unremarkable electro/hip hop ditties which would sound like DeeJay Punk-Roc demos were it not for the clear presence of an old skool head behind the mixing desk. "The Rockdown", a simplistic breaker beats-type affair, is most worthy of inspection. (KB) ★★★★★

Laidback

Escape
Bolshi
Curiously reminiscent of pop philanderers St Etienne in parts, the theme from "Star Trek" in others, and generic UK rap (courtesy of Sir Real) in vague Headrillaz-esque mode. Laidback's done better than this, but it's still an intriguing trip. (KB) ★★★★★

Various Artists

Spectrum EP
Plastic Raygun
Accomplished four-tracker touting beats aplenty, spanning a range from the outright daft (Atomic Robo Kid's widdle some "UK Sound") to the upright and funky (the widely-tipped Phantom Beats' "Michael Cained") to the downright mashed (Bronie War's "Queen Of Semantic Mush"). Also includes a track you can load into your ZX Spectrum. How old skool! (KB) ★★★★★

Slick Sixty

The Wrestler
Cup Of Tea
Avon's Cup Of Tea in a remarkably dancefloor-attuned mode with Slick Sixty brandishing all manner of authentic electro references, live-

sounding instrumentation and a delightfully nonsensical vocoder hook. A style Les Rhythmes Digitales is currently rocking, but Slick Sixty prove they can do it too. (KB) ★★★★★

The Creatures

2nd Floor
Hydrogen Dukebox
Equal parts techno, electro and breakbeat, Girl Eats Boy's lead mix does everything it ought to do – ie pound along for several minutes before disintegrating into a bubbling 303 meltdown. Sound familiar? It is familiar, but that shouldn't put you off. (KB) ★★★★★

Bushy & Professor

Drop EP
Catskills
No-nonsense instrumental hip hop thrillage which dispenses with pretension and heads partywards with a bag of ancient breakbeats, groggy basslines and a wide grin. Occasionally cutesy in parts, all four cuts are functional and fat. (KB) ★★★★★

Albums**Subtropic**

Compression Point
Fused & Bruised
Subtropic's second album (though not for F&B) is an accomplished testament in heavyweight electronica which occasionally delights in its own cleverness. That's confusing after the roasting jump-up of the opener "Life Time Mission", but no less pleasing on the ear, as cuts such as "Angus Meets Jimi" and "Swingled" attest. (KB) ★★★★★

So Who The Hell Are...**Bronx Dogs?****Who, indeed?**

They're Richard Sen, sometime train-bombing graffiti artist and legendarily obsessive techno trainspotter, and Paul Eve, ex-Wiseguy and similarly fanatical hip hop trainspotter, to be exact. Unsurprisingly, they met behind the counter at London's Record & Tape exchange. Together, they ply a trade in roasting disco/hip hop fusion which recalls primetime late-Seventies New York block party jams.

Such as?

Their first outing, "Madame Mars" consisted of disco breaks pared down to bare essentials, and it rocked hard. Their second was the awesome "Tribute To Jazzy Jay" which has been topping DJ returns aplenty of late.

"I'm a massive disco spotter and Paul's a massive hip hop spotter," explains Richard, who's now a resident at the Heavenly Jukebox.

"Musically, we met in the middle. With 'Tribute To Jazzy Jay' we wanted to use all the breaks that

Jazzy used. Hip hop doesn't have to be 90bpm all the time. When it started, it was all about breaks from disco records, and they tend to be a lot faster."

So – disco and hip hop. All well and good. Anything else?

Techno! Richard claims he wants to progress onto "futuristic, electro-based stuff" and froths volubly about recent Anthony Rother and I-F releases. Oh, and Wiggle's his favourite club.

Rampant genre-buggering thrills ahoy!

Expect all those influences (and more) spliced together on the The Bronx Dogs' latest "Weya Funk", currently at the centre of a record company bidding war.

'The Weya Funk' is out soon, but nobody knows on which label, sadly. Further info when we get it



Richard Sen

purity



the new single: interference
19.10.98

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TERRA MUSICA

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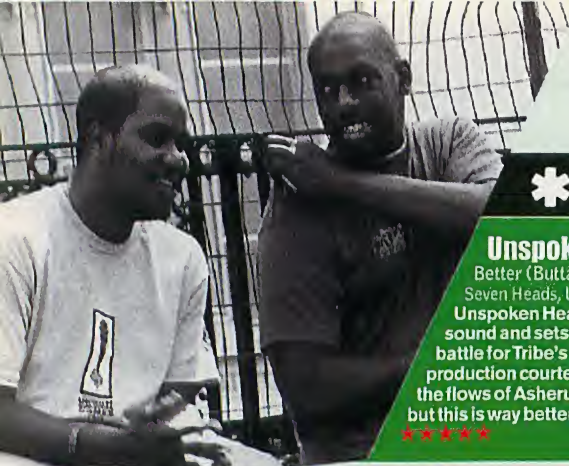
JONNY L MAGNETIC

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* Vital Release

Unspoken Heard

Better (Butta)
Seven Heads, USA

Unspoken Heard's second single develops their sound and sets them up as worthy contestants in the battle for Tribe's mantle. Jazzy, funky, swinging production courtesy of Obsession is complemented by the flows of Asheru and Blue Black. Their debut was good but this is way better, marking them out as an act to watch.

★★★★★

Singles

Non-Phixion

I Shot Reagan
Uncle Howie, USA
Great title, great record. Non-Phixion hit a peak of straight-up nastiness in this free-associative attack on everything America holds dear. It's got flute loops, too. And "This Is Not An Exercise" has the most ear-piercing keyboard line ever. And it mentions falafel. And Carl Sagan. Ooh, you could go on all day...

★★★★★

Medina Green

Crosstown Beef
Rawkus, USA
A preview of the next "Soundbombing" comp, Medina Green features Mos Def, his brother (a former member of UTD) and production by Pos from De La. It doesn't grab at first, but slowly catches onto your head. A series of sombre tales of street violence over deep, deep bass.

★★★★★

Sonic Sum

Downtown Maze
Ozone, USA
Sonic Sum manages that rare feat – combining lyrical flights of fancy, experiments and strange noises with the kind of melody which means people with no interest in any of the above will get it too. And if "Sky Pirate" sounds a little too much like the theme tune to a Venezuelan soap opera, "Downtown Maze" should explode.

★★★★★

Jeep Beat Collective

Summer In Space/Metacosmic Dimensions
Ruf Beats
The Ruf goes space-age on this single from his forthcoming opus, "For Jimi Hendrix..." Sounding like a cross between "Twin Peaks" and a headspin classic, "Summer In Space" hits enough of the right buttons while sounding genuinely strange.

★★★★★

Rubberoom

Sector Rush
Indus, USA
Some genuinely fucked up space hip hop from Chicago. Sparse backing and harsh, close voices rolling out line after line of abstract shiznit while the cuts mimic laser fire. And when something near to a melody is introduced it's only so it can be slowed down in a plastic attack. Ow.

★★★★★

Keith Murray

Incredible
Jive
A li'l bit of a reggae tinge introduces the new Murray joint, featuring LL Cool J, who immediately hurts himself with a "Forrest Gump" rhyme. Keith comes

back with some half-reasonable lines, but overall it seems fairly inconsequential.

★★★

Faust, Shortee & Craze

Fathomless
Bomb, USA
The Bomb is currently putting out more records than yer ma's got china dogs on her mantlepiece. For those of you disgusted about the CD-only DJ Faust album, this latest is seven hyperactive, ultrabright tracks of deck careening and a-preening.

★★★★★

Big Kwam

Verbalise
Blindside
The Big One returns over some serious kung fu epic music (bass clarinets, baby) courtesy of DJ Spinna. The music is so utterly fucking brilliant that you almost miss Kwam, but a couple of listens is enough to report that he's on fine form, too. And it's got the best clean version you'll hear this year.

★★★★★

Datbu

Don't Stop
Foolproof, USA
The Atlanta natives return with another EP of funk'n' grooves and some fine rhymes. The "D" in this particular acronym is Divinity – one of the most driving, rhythmic, downright talented female MCs around – and while the other two rhymers can hold their own, it's her input that's catching these ears.

★★★★★

Buddha Monk

Gots Like Come On Thru
Edel/Connected
Any friend of Big Baby Jesus (or the Ol' Divine Planet as we prefer to know him), is a friend of ours. However, despite the man himself howling like a moon-dog in the background, this doesn't quite do it. Fun but not essential.

★★★

Raw Produce

Mister Dope America
Insomnia, USA
"I had a dream..." Yes, Raw Produce win the title of Mr Dope America and use it for the forces of good – funny, clever rhymes, cutting, bebop samples, deep funk. It's – oh shit, why not? – very sativa-sfying.

★★★★★

Mad Doctor X

Project X EP
Son
The consistently excellent Son label hits new heights on "Deejays & Emcees" where Quakes, Shyloc and Spice (yep, the Brotherhood), Tenor Fly, Voyager and Taipan drop straight up Brit rhymes in a wide variety of styles over some kind of late Eighties, "I Dream Of Jeanie" driver of a tune.

★★★★★

B-One

Cardinal Sins
Rawkus, USA
At the more straight up end of the Rawkus roster, B-One is just fine (and the sitar twang is nice) without ever blowing you away. "The Life We Lead" (featuring Kool G Rap on more "bambin/gambino" duties) is better – harsh street slang.

★★★

Blackanized

The All New Adventures
Of Blackanized
Response
The Edinburgh collective return on the Stereo MCs' (now) independent label with an EP that runs from the turntable tricks of the Dynamic Duo through the old skool toasting of MC Matic and on into the soul-dub of "Crack Pipe". Consistently interesting if not always 100% successful.

★★★

Albums

PhonosycographDISK

Ancient Termites
Bomb, USA
Sometime Skratz Pickl and all-round Bay DJ genius, Disk releases his first full length LP while keeping alive the long-cherished Shiggerfragger concept (ie make up a load of words that don't make sense). All weird beats and ridiculous deck-foolery – hard work but lovely.

★★★★★

What's In The Bag?

BayArea DJ, producer and record label boss **PEANUT BUTTER WOLF** talks us through the tunes that make him swoon

WE'LL start off with a current one – the new **PETER ROCK FEATURING INSPEKTAH DECK AND KURUPT** – "True Master" (Elektra). It's real funky. And I think Pete Rock is a real creative MC too. This producer that I work with, Mad Lib, I think he has a big Pete Rock influence. The next is **UGLY DUCKLING**, "Einstein's Open Mic" (Special). I like "Fresh Mode" too but I play the other, the instrumental. It's just basically a loop but I like playing it in between songs cos it just sounds good. I use it as a little fill in. I'll let it play for half a minute or something and then **BAM!** into the next one. **LOW PROFILE**'s "Aladdin's On A Rampage" (Profile) from 1989 is one of the greatest DJ songs of all time. Aladdin was an innovator as far as the West Coast goes. His cuts were just so clean. I have "Oodles Of Os" by **DE LA SOUL** (Tommy Boy) on a white label promo. That was on the album, it was never a single cut, but everybody knows that song and it always gets a good reaction. It has a good intro. Which leads me into the next one – "Higher Level" by **KRS-ONE** off of "Return Of

Kid Capri

Soundtrack To The Streets
Track Master/Columbia
Rap by numbers – an interview skit, a phone sex skit, some guest appearances (Snoop, Busta, Camp Lo) then a whole load more of them. The beats aren't too bad, but really, who buys these things? (Number One in the Billboard charts now guaranteed.)

★

Various Artists

Beats & Lyrics 2
Industry, USA
The return of Kool DJ EQ shows that the Las Vegas has lost none of his skills with a break. Deserving of special mention are Ed OG, Dres from Black Sheep (check the phenomenal "What"), the Pharcyde on some piano bar stool and EQ himself, who laces nine of the 12 tracks. Simply class.

★★★★★

Abstract Tribe Unique

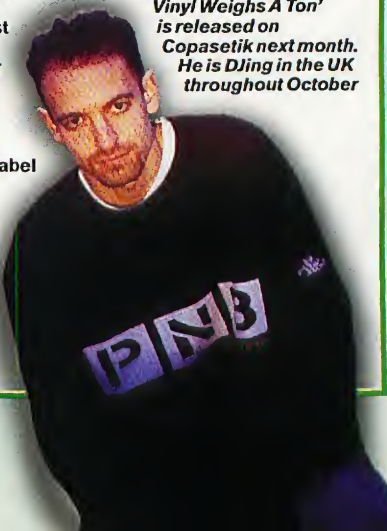
South Central Thynk Taynk
Ocean Floor, USA
Abstract Rude and crew expand more and more on inner city soul, even including a loose hip hop cover of Billie Holliday's "God Bless The Child". It's effective and affecting if without the explosiveness of some of their earlier releases. But that baritone brother still got the chocolate...

★★★★★

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The Boom Bap" (Jive). It's an album cut and when I DJ I like playing a lot of album cuts. DJing in a club is hard because you wanna educate people, you wanna let them hear good stuff, but at the same time you wanna make sure that everybody's dancing. It's a beautiful song, really emotional. And I'll finish off with a **STONE'S THROW** record – let's get into the real shit now! I really love the "Lookpack" 12-inch. "The Anthem" is the one that gets the girls dancing. I think Mad Lib is one of the most underrated producers out. In the next couple of years a lot of people are gonna be talking about him.

Peanut Butter Wolf's 'My Vinyl Weighs A Ton' is released on Copasetik next month. He is DJing in the UK throughout October



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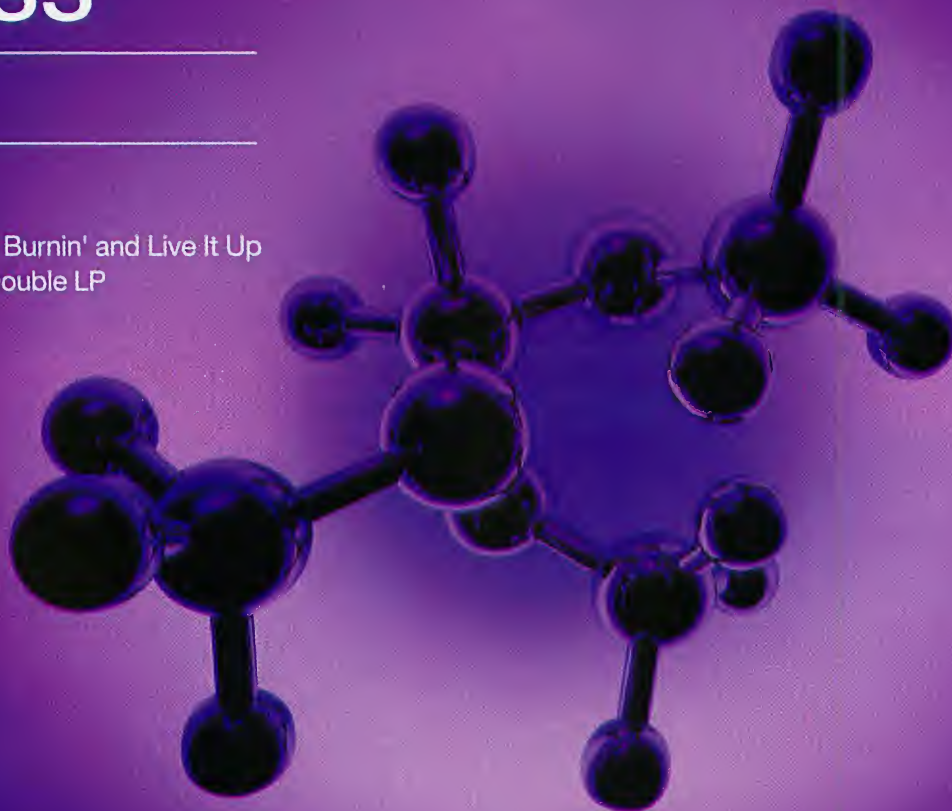
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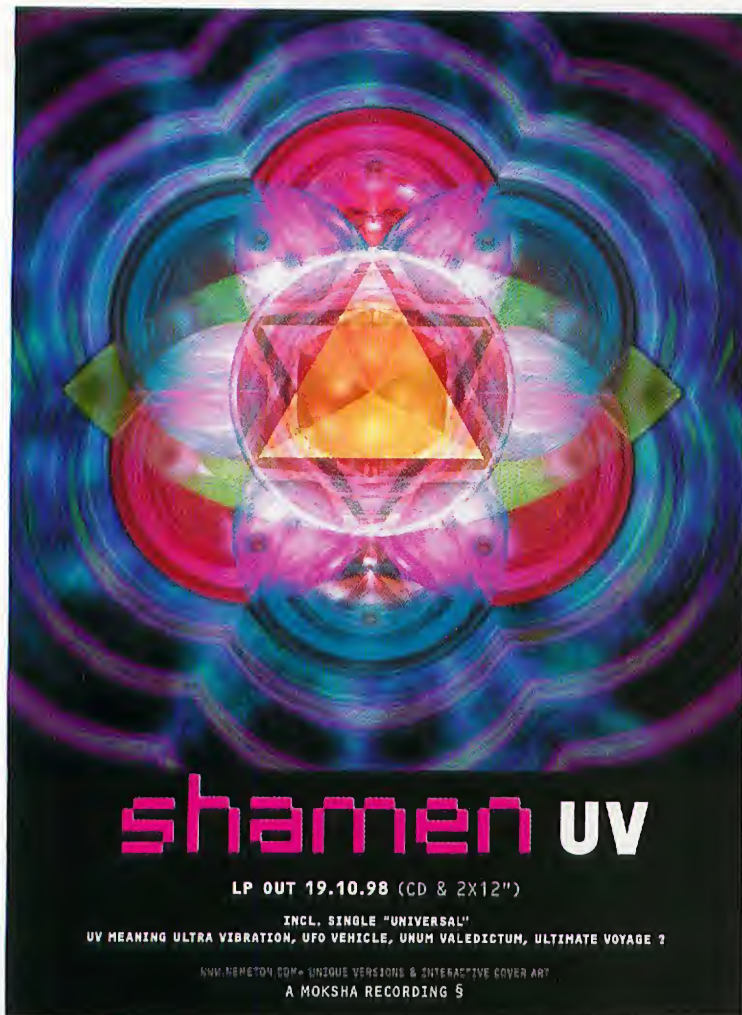
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21-3

TECHNO

* Vital Release

Paperclip People

4 My Peepz
Planet E, USA

After two years Carl Craig is back under his Paperclip alter ego and boy has it been worth the wait. The tempo's slow, the sounds are fat, the arrangements pure genius and when the strings burst in the effect is nothing short of heavenly. A pre-millennium space funk masterpiece.

★★★★★

Singles

Audiowerk

Humble Beginnings
Elektrolux, Germany
If you like electro but feel that a lot of the stuff around at the moment is on the one hand too experimental or on the other too frivolous, then check this. Four tracks of deep, funky, very contemporary sounding electro tailor made for open minded, non-purist DJs whose main priority is to keep the dancefloor moving.

★★★★★

John Braine

A Shift Through The Shadows
Headspace
The first release from Dublin's John Braine, although you'd never know it as both his tracks are remarkably well put together. The lead is a warm, punchy, string soaked affair that brings to mind Dave Angel's early work, while the flipside treads a gentler, more abstract path. A wonderfully serene Funk D'Void mix completes the package.

★★★★★

Dave Angel

Excursions
Jericho
Whether he's making tracks in the studio or playing them in a club, Dave Angel is a most reliable fellow with an uncanny ability to make dancefloors rock. Here he gets into Rotation mode for the A-side before stripping things right back on the flip with a monster groove built around a fat and squelchy bassline and some nifty acid hooks. Simple and very effective.

★★★★★

Steve Stoll

Proper Dub Plates
A1
Four cuts in four very different styles from Brooklyn's blunted boy wonder. "Amplified" is hard and minimal, "Begin" is Maurizio style techno dub and "Vertical State" is a seriously chilled house groove. The biggest surprise of all though is the Freddy Fresh mix of "Darkman" with its weird slightly jarring hooks and filtered Moroder-style loops.

★★★★★

Two Lone Swordsmen

Sticky/Gay Spunk
Warp
The song titles on this, the first fruit from Weatherall and Tenniswood's long awaited "Stay Down" album, may not be particularly subtle or seductive, but the gently whispered female vocal and the stunning production certainly is. Lush warm electro-ish electronica par excellence. Recommended.

★★★★★

The Shafter Commission

Electric Mistress
Outside, USA
Think moody twisted tech-noir and

Charlotte, North Carolina isn't generally the first place that springs to mind, but there you go – techno is full of strange surprises. The sort of record that'll please anyone interested in rhythmic invention, crazy analogues and spooked out eerie sound textures. Promising stuff.

★★★★★

Cityboy

Chillin' Wit Da T
1200 Music, USA
Anyone who follows this excellent label will know that they're absolute masters of the deep, subtle and understated groove. Pitched somewhere between the sparsest techno, the deepest house and the funkier electro, everything here is imbued with a wonderful sense of space and highly futuristic kinetic motion. Another gem from Seattle's best kept secret.

★★★★★

Len Lewis

Dancin' With Alcohol
Swag
The previously unheard-of Len Lewis with his first effort for the label that's sprung from Croydon's legendary record store. The title track is underscored by a mammoth bassline and laced with a seriously chopped React To Rhythm break, while on the flip there's an excellent, absolutely bonkers electro cut.

★★★★★

Swayzak

Lokal
Pagan
More shimmering spatial deepness from the mighty Swayzak, only this time round they've applied a jazz-funk aesthetic to their instantly recognisable dub-house-techno sound. Imagine Stevie Wonder jamming on his Moog with Pole after an all night session down at Wiggle and you're there – sort of!

★★★★★

Pure Science

Ancient Voices EP
Pure Science Communications
Packed to the gills with swinging tribal rhythms, ethereal melodies and ethnocentric samples, this is further evidence that Mr Science is without question one of the UK's most gifted producers. But don't take my word for it, just check the Pure Science CD we rather generously gave away this month.

★★★★★

K Rock

September Eighteen
Breakin'
You never really know what to expect from Breakin' and that's half the fun. So there are still some Eighties undertones on offer here but there's nothing cheesy about them. In fact this is just about as dark, moody and atmospheric as electro gets. Wicked.

★★★★★

Crucial

Sidney James EP
Mighty Atom
Definitely a game of two halves, this one. The A-side sounds like one of the less memorable moments down at the Drum Club circa 1993, but over on the flip there's a couple of bass laden tech-house chuggers that work pretty well as mixing tools.

★★★★★

Thomas P Heckman

Ton Steine Scherben
Force Inc, Germany
Remember Force Legato's 1989 trance classic "System"? Nah, course ya don't. It's pretty safe to assume that Heckman does though as this is more or less a straight up cover version. Still I guess he won't have to worry too much about royalties, because unless I'm very much mistaken Torsten Fenslau, the song's creator, is erm... no longer in the land of the living.

★★★★★

Albums

Neil Landstrumm

Pro Audio
Tresor, Germany
If you had Landstrumm down as a bit of a noisnik, then this exemplary package might surprise you. Not only has he expanded on his

experimental sense of adventure, but he's also managed to make it all sound way more accessible. A good album that'll please the fans as well as attracting a few new converts.

★★★★★

Sunkiss

Unfiltered Sky
Plastic City, Germany
When it comes to making lush expansive tech-house with a decidedly ethereal edge, the Sunkiss duo of David Alvarado and Kenneth Graham are dab hands. All their trademark sounds (lively conga shuffles, Maurizio-style filtering and huge atmospheric string parts) are present and correct and all executed with a fine sense of precision and timing.

★★★★★

Frankie Bones

Computer Controlled
Live Wire, USA
Recorded live in California, this is a no holds barred, full on stomp-a-rama with more kicks than an all night kung-fu festival. And there's no denying that with more than ten years' experience as an international DJ Frankie knows his job, but as mix CDs go this really is one for his fans only.

★★★★★

Oz Artists

Ooger
Thule, Iceland
Top notch head-nodding gear from a label that's been described as Iceland's answer to Basic Channel, but who in reality are probably closer to the more experimental end of the Playhouse roster. Nothing amazingly groundbreaking perhaps, but if you're into people like Isolee and Pole it's well worth an earful.

★★★★★

State Of The Artist

Tech-soul master **ENVOY** talks about his brilliant new album while skirting round the red hot issue of his dodgy past

"MY early background is progressive rock. Genesis! I used to go to all the concerts and everything and that's where it all started for me. I'm a failed guitarist!" laughs Envoy's Hope.

What?
"Yeah, seriously. After that I discovered Prince and I remember thinking, 'Wow, this guy does everything: guitar, bass, drums, vocals, the lot!' Then in 1987 a friend of mine took me to a rave in Dartford and that was it. I was sold!"

Whoever Hope's friend was, he certainly deserves a huge pat on the back because prog rock's loss is our gain. And the Prince fascination certainly makes sense because, like his hero, Hope is a real music obsessive whose meticulous attention to detail is legendary. So much so that it took him four years of producing techno before he felt he was ready to put out his first record, the beautiful, string-led "St Vitus Dance" on Peacefrog.

"I think it's important to serve your apprenticeship", he says, and he's certainly done that. He started writing songs at the tender age of eight and his varied learning curve has seen him

hanging out in the studio watching his old friend Dave Angel at work and even includes a brief period as Bizarre Inc's lead singer. All of which is reflected in his excellent album. Straight-up club tracks rub shoulders with hauntingly fragile melodies and some of the best moments feature his own wonderfully soulful vocals.

So is the apprenticeship finally over now? Has he passed his techno City & Guilds yet?

"I guess releasing an album means I have. I think the word 'album' is over used on our scene, because to me it's such a big word. All my heroes made albums and that's really how I've tried to approach it and as long as people feel there's some heart and soul in there then I'm happy!"

Envoy's *Where There's Hope* is out now on Soma. The single *'Beautiful World'* will follow in the near future





* Vital Release

Rachid

Pride
Universal

This label certainly knows how to deliver the goods. From a young man who refuses to be stereotyped, this haunting ballad has shades of gospel melted into soft floating cello rhythms, but don't let that put you off as this is nothing short of being totally unmissable.

★★★★★

Singles

Beverley Knight

Made It Back
Parlophone

This lady is flava at the moment and I'm glad to see that at last the media have recognised the UK black music industry. This is typical swing fodder, but her vocals and tuff production make it tower above the mediocre, and all who stand in her shadow pale into insignificance!

★★★★★

Lutricia McNeal

Someone Loves You Honey
Wildstar

Nineties r&b is becoming so formulaic – it's getting very boring and so damn predictable, especially when the song ain't all that to begin with. This lady can wail but the tune isn't saying nish – then again it will score with the general public who don't seem to appreciate anything better.

★★★★

Link

Whatcha Gon' Do
Relativity

This tune is so crass and unbelievably weak in the lyrics department, it makes you wonder how anything as bad as this gets beyond the A&R department.

Then again today's standards of quality black music have been dropping rapidly over the last 10 years. Unbelievably poor and devoid of anything soulful.

★

Tyrese

Nobody Else
RCA

Another nodder that on first spin doesn't really get you in a sweat, but dip it again and again and it begins to crawl under your skin and you find yourself humming the sweet thang all day long. The rhythm track is really saying something, stripped and to the point. The song itself ain't, but the production and delivery are spot on – yes we like this a lot.

★★★★

Mya

It's All About Me
Universal

This is the voice behind the hugely successful "Ghetto Superstar" and again it's put together all very neat and tidy with everything going on in the right places and a chorus that's an instant winner, gets right in the head and just refuses to go away. This will be massive on the music cable channels and equally at home in the Top 20. This is very nice!!

★★★★

* Vital Release

Art Of Noise

Dream On (Way Out West Remixes)
ZTT

The faceless Eighties combo are back with a vengeance as Bristol's finest show their diversity and funky roots with a wonderful jazzy breakbeat mix. Also contains a housier mix for the club and a chilled mix for home.

★★★★★



Singles

Taste Experience Featuring Natasha Pearl

Somersault
Barracuda

One of 1998's most requested records is finally here. Championed by Paul Oakenfold both at Cream and on his "Global Underground" album, it's a simplistic builder with almost enough melody and lightly wailed vocal to see it cross into the Top 40. Dillons & Dickens provide a funky bassline remix.

★★★★★

Kayashi

Remorse/Regression
Platoon

Hot on the heels of Elevate's "Next Life", another two stormers from

Platoon. "Remorse" has an almost epic feel, lots of layers, a huge orchestral break and an immense amount of energy. "Regression" is a more solid Middle Eastern-influenced trancer. Two anthems. Don't miss.

★★★★★

CM

Dream Universe (Remixes)
Hooj Choons

An awesome import from last year which was missed by many but is now not to be overlooked on the mighty Hooj Choons. Tilt add their exquisite UK sound and subtly introduce the melody. A Man With No Name goes straight for the jugular with his Goa-esque trance style. Also included are Taucher's remix and the timeless original. Attention everybody – you must buy this record.

★★★★★

Enyonam

Born 2 Be Together
Kick Back

Ooh yes, yes, yes – possibly one of the most haunting modern soul ballads I've heard in a long, long time. Simplistic production – nothing too heavy, totally accessible with a song that actually reaches and delivered breathtakingly by someone who feels soul music! Wonderfully fresh and so damn faultless!

★★★★★

Mr Fiddler

Waltz Of The Ghetto Fly
Pan 45

Forget about the stupid title; this, funky people, is the real shit! Influenced from those hallowed days of the Hammond organ and tight harmonies with a back beat that drags you screaming onto the dancefloor and a bass full in ya face. This is cool and then some... Not that you'd expect anything less from Ladbroke Grove's finest movement. Get on down and partay!

★★★★★

Dorothy Umukoro

Can U Spare Me Any Change?
Good Evans Management

This young lady has been turning heads and ears at her recent performances at London's Ronnie Scott's and the Jazz Cafe. As soon as her voice hits the air it's so easy to see why. So angelic in its tone but forceful at the same time. There's little doubt that over the next few years Ms Umukoro will become a force to be reckoned with.

★★★★★

Albums

Sam Dees

Lovers Do
Pen Pad

So the gentle giant finally surfaces with a new album for all to savour. Not as instant as we would expect

Dovebeat

La Paloma
Plastic Fantastic
Another of Van Bellen's guises and possibly his best. "La Paloma" is a huge European house/progressive cross with a superb Jam & Spoon "Odyssey To Anyoona"-style melody and bassline. Both versions carry Van Bellen's super production but with

added oomph.

★★★★★

SOL

Pollenflug
Superstition
Frankfurt-based techno wizard Oliver Lieb's new project SOL is destined to cause mayhem on the UK's more experimental dancefloors with "Pollenflug", a powerful pounding tech-house trancer full of subtle dark synths and club friendly rhythms. One for the open-minded club DJ.

★★★★

Digital Monkeys

Paralysed Paradise EP
Coded
Quad's new label is off to a flying start. Four tracks to choose from, the standout being the very cool builder "Clasp", already a favourite of Sasha's. The lead track "Paralysed Paradise" is a more obvious havin' it, Euro-

from the man the soul collectors' circuit call "God" – but it goes without saying that the parts are truly reached.

★★★★★

Sleepy's Theme

Vinyl Room
Bang 11

A maxi that has slipped through the import net and one that is becoming increasingly hard to find, on one small indie out of Nashville. This is definitely in the running for being soul album of the year. Every cut is nothing short of brilliant and it's so hard to find a fault in this truly soulful perfection.

★★★★★

Down To The Bone

The Urban Grooves
Internal Bass

Strong British production, this time from an outfit who have their influences in American jazz fusion, but their roots in Surrey! Massive in Europe and the US but as usual the Brits fail to grasp the plot. All we can say is it's your loss. Quality all the way.

★★★★★

The Dave Pike Set

Got The Feelin'
Disques Wagram

In the eclectic world of jazz dance, if you don't possess a Dave Pike album, then your collection isn't worth nish. Mr Pike is to the vibes what John Coltrane is to the saxophone. This collectable set was recorded in Holland in the time of afros 'n' flares but still retains that feelin'.

★★★★★

Azimuth

Woodland Warrior
Far Out

The Brazilian masters of jazz fusion return from years in the wilderness with a delightful collection of electronic rhythms and street beats. Reassuringly, they've kept up with what's going on around them. Tropical funk which is as pertinent now as it was then.

★★★★★

flavoured progressive trancer with a tasty melodic synth break. To complete the EP, you get a hard progressive drum & bass track and a solid, deep, dark big beat number.

★★★★★

Silhouette

Silhouette Of Our Love (Dark Matter Remix)
Koncept

Dark Matter have been brought in to give Koncept's highlight of this year, "Silhouette Of Our Love", a new lease of life, which they do in their tried and tested typical style. The joy of this record is its mammoth riff, which is utilised quite well by Dark Matter without really giving enough. A big record with a not so big remix.

★★★★

Desert

Voices
Glow

Desert return with a more percussive track than usual. Once again their unmistakable production shines throughout the mix, gradually building into a solid housier club groove. It's already big with spinners such as John Digweed and Nick Warren, and is similarly certain to excite Danny Tenaglia, Deep Dish and the like. Flip "Shut Down" is slightly obscure for Desert, being almost Basement Jaxx in manner.

★★★★

HARD BAG



* Vital Release

Slammer

Do You Wanna Funk

3 Beat

The all-time disco classic from Sylvester has been reworked many times, but rarely in the cool and deadly vein which Matt Darey is swiftly making his trademark sound. Add to that one of the biggest basslines in clubland today, and what have you got? This month's Vital Release, of course.

★★★★

Age Of Love

Age Of Love (mixes)

React

Yet more life is breathed into the legendary underground track first released eight years ago. This time around Alberto Bertapelle (Brainbug) and New York's Johnny Vicious perform the honours, and, while this won't be as big as 1992's "Watch Out For Stella", it's worth checking.

★★★★

Weirdo

Curva Peligrosa

Tinrib

Big power chords and enough NRG to float a boat will ensure this is one of Tinrib's biggest to date. If discoey sounds are more your bag, flip over to the AA for the 150bpm "Make You Groove". There's a money back guarantee if it doesn't, apparently.

★★★★

Vegas Soul Versus Scan Carriers

Mute/Kickstart

Bellboy

Tech house meets hard house as minimal trance meets techno stepping groove. In other words, fuck categorisation and just dance to this un-pigeonholeable peak time gem from the pride of Scotland, Aberdeen's all-important Bellboy stable.

★★★★

Alexia

Music I Like

Dancepool

Not too sure about the original mix of this one, but Colour Systems Inc have thankfully pulled out the stops to serve up the "Classic Vocal" and "Amber Dub" mixes. Pick of the two is probably the latter, with its superb piano house-led pressure. A cool track to build from.

★★★★

Destiny Angel

Destiny

Automatic

This driving, epic house tune marks the third release from the Automatic stable, and the first collaboration between Anne Savage and Russ Coulart. It's banging, it's got acid, it's got great production and a hard-nut kick, so do yourself a favour and give it a spin.

★★★★

Slinky Pink

Last Train To Kings Cross

Positiva

An infectious debut slice from Paul Castle (Canteen) and Julian Napolitano (half of Perpetual Motion) which sees funky energy meet cheeky house beats and New Orleans jazz for a bit of a knees-up. Vocalist Jimmy Pink was talent-spotted on the tube, apparently.

★★★★

Golden Girls

Kinetic (Remixes)

Distinctive

Distinctive sign up the early Nineties R&S hit and re-release with mixes from Rhythm Masters, Hybrid, Slacker and Orbital. Hardbaggers will head for the tuff, funky Rhythm Masters reworking, but pitch down the deeper, Orbital masterpiece for a groovy chill out.

★★★★

Electribe 101

Talking With Myself

Manifesto

Manifesto serve up a 1988 cut with 1998 flavours to celebrate 10 years of house music mayhem. Jon Marsh whips the original into a total gem on The Beloved mix. It's even better than Frankie Knuckles' mix, we reckon.

★★★★

Shauna Davis

Try My Love

R&S

For feelgood house look no further than "Try My Love", a track originally out

on Canada's Hi-Bias imprint but snaffled up by R&S following this year's Miami Winter Music Conference. Deeper heads will appreciate both the "Radical Dub" and "Ivan Iacobucci Dub".

★★★★

Sundance

The Living Dream

React

Sundance are Shimmon & Woolfson with smiley faces, and on "The Living Dream" they serve up a Jules-Gold-Moore cheeseathon dedicated to the ravers of the late Eighties, wherever they may be. Spirit Recordings artist The Swimmer and Cut La Roc provide the obligatory mixes.

★★★★

ZFactor

Give It Up

Z

Z Factor were the people behind last year's "Keep Pushin'", which also featured on the soundtrack to Sky's notorious "Ibiza Uncovered" programme. This time round, the Zs have produced a similar, though marginally less worthy effort. Worth a scratch on your day off.

★★★★

Young Guns

Enjoy

Pow!

It was big on white, massive on all the big name radio shows, and now it's been picked up by Paul Götzel's Pow! Full Italian-style pianos and a cheesetastic riff make this one an unmissable blast from the very early Nineties past. Swigoverwater?!

★★★★

Singles

Dynamite

Slipdisco

Horseback

Steve Thomas reckons it's "the best house track he's heard in ages", Alan X has called it "a floorfilling smash" and Daz Sound is of the opinion it's as good as the artist's name. With that kind of recommendation, all that's left to say is "buy it!"

★★★★

Dave London

Get Down Tonight

Yes Mate

Apparently this one is from the guy who recently served up Junior Camp's "Clap Your Hands", although we thought that was from Florida, not London. Still, this is a full, pumpin' workout with driving beats and a Dutch-sounding string breakdown. It's quite fab, actually.

★★★★

Blue Adonis

Disco Cop

Serious

Blue Adonis consist of Belgian duo Dirk de Boeck and Wim Perdaen, who have brought Technotronic's Patrick de Meyer in to assist with the finishing touches. Judge Jules and his protégé Commie provide the mixes on this pumping, piano-led peak time floorfiller.

★★★★

RR Fierce

Control K

DP

The follow-up to Powder's "Respect" sees restless producer/DJ RR Fierce serving up yet more tough hard house with pedigree. The "Shitting Yellow Mix" is the one aimed at yer average floor, while amyl-fuelled niteries will no doubt favour the "Sweaty Mix". Hot.

★★★★

70s Age

Reach For The Sky

Evocative

Rizza and Suteri (aka Black Connection) are the boys behind this Italian disco-house stormer. John Riley pumps up a high-powered mix and Victor Simonelli cuts the beats up big time while R&S themselves throw in a "BOS" mix for good measure. Worth a spin.

★★★★

Ten Of The Best

Life's 10 essentials for Corrado Rizza, Gino "Woody" Bianchi and Dom Scuteri of BLACK CONNECTION

Food

We're Italian and so we naturally love good food. Particularly spaghetti. But don't you go thinking we're fat, not for a minute! Oh, no!

Music

We love music, and particularly black music. We actually feel more black than Italian. We're black Italians at heart.

God

We love life, God, call it what you will. We come from a land covered in cathedrals and religious iconography. What we really appreciate in music is the spiritual aspect.

Friends

Our friends are more important than anything else in the world. Friendship is a way of life.

Xtravaganza

It's our label and we love it. You might think it strange that we are on a UK independent label, but we met up with Alex Gold, the head of A&R, and he was really the only person who believed in what we were doing. We came to England. He came to Italy. Now we have made an essential London/Rome connection.

Holidays

We love them! We take them all around the world. We would spend all our time travelling if

we could, particularly to visit places like Miami.

Records

We are all keen record collectors. I own only 6,000, because I'm married - and half my collection is still at my Mum's house! Gino has room for over 12,000.

Old sounds

We love old instruments like the Rhodes organ, Fender guitars, mandolins, 909s and 303s. We use them in productions whenever we can.

Drinks

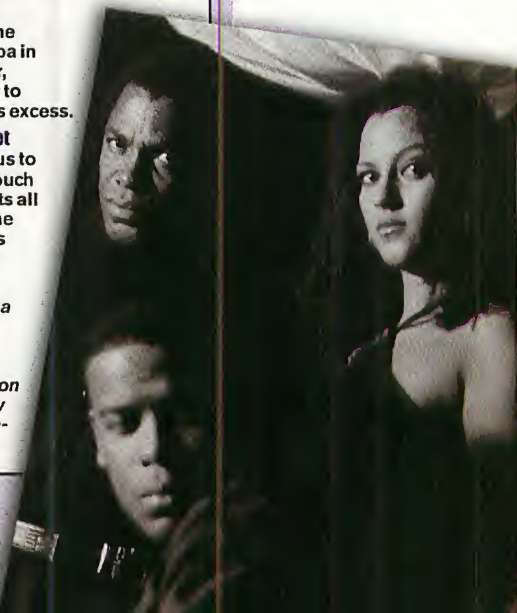
White wine and grappa in particular, but never to ridiculous excess.

The Internet

It allows us to keep in touch with charts all around the world. It's fantastic.

I'm Gonna

Get You Baby' by Black Connection is out now on Xtravaganza



DOWNTempo



* Vital Release

Uriel

Under Compulsion (Remixes)
Beau Monde

Four killer remixes on one EP as Kid Loco, Maas, Jimpster and Mustang (ex Bel Air Project) transform tracks from Uriel's debut album. Maas goes electro a-go-go, Jimpster goes one more chilled than Air on "Flight To Sao Paulo" and Kid Loco's remix of "You Who Are Reading Me" turns your heart to jelly. (CB)

★★★★★

Singles

Interference

Never Changes
Interference

Brilliant, bristling power-chord Balearica from what sounds like a post-Ibiza Underworld jamming with the Future Homosapiens on a Mediterranean beach. "Part 1" and "Part 4" especially combine irresistible flute solos, twisted basslines, gentle acoustic strumming and nightfall atmospherics. (CB)

★★★★★

Chrome

Melody
Language

A record that stops you in your tracks and demands you remember when you first heard it, this collaboration between prime junglist Optical and rapper Rasheed Alawiye is an astounding piece of post hip hop polemic that falls somewhere between Tricky at his most compelling and breakbeat new kid Tipper at his most twisted. (CB)

★★★★★

VTwin

Dark Tourism
Series 500

Pilot

The Myth/Agent Gold
Series 500

A couple of low-key gems from an experimental label with an astute understanding of the post-rock world. VTwin pulse with a dark, hypnotic glow as they spiral off inexorably into a jazzy psychosis, while Pilot prove a gentler proposition, as "Agent Gold" in particular charms your socks off with its whimsical yet thoroughly professional loose jam mentality. (CB)

★★★★★(both)

Nightbulb

Groove For Mary
Cup Of Tea

A side project from a couple of Herbalizer members. Wouldn't you just know it, as "Groove" piles on layer after layer of funk-heavy live grooves with a dinky little organ line to clean up the dancefloor. "Bionic Zombie Priest", in contrast, is spectral, gloomy trip hop that needs to get out more. (CB)

★★★★★

DJ Rap

Good To Be Alive (Maas Remix)
Higher Ground/Sony
Tremendous remix from Soma's Maas, transforming Rap's sub-Garbage turgidness into a sublimely orchestrated piece of electronic emotion manipulation. Working with the skill of a finely tuned composer, the results are as deeply jazzy and beautifully coloured as anything he's ever done. (CB)

★★★★★

Lee Van Cleef

The Final Spliff
Dust II Dust

A fine farewell from LVC, as one of their number heads off to the States, and top value for money too with no less than six tracks confirming that at their best, as on "Sam" and the soul-pilfering "Baltimore", this duo could chill with the best of them. Great remix of "Sam" from Kings Of The Wild Frontier too. (CB)

★★★★★

Appleseed

Mile High Express
Kingsize

Cheesetastic barnstormer of the month, Appleseed come up with what sounds like the BBC cricket theme tune rubbed up in a Jean Jacques Perrey manner by Stretch 'n' Vern. It's glorious, delirious and dumb as hell. (CB)

★★★★★

M Machistador

Machistador
Delabel, France
A bizarre Eighties-sounding record produced by Philippe Zdar. It's a full on French vocal number set over a midtempo disco rhythm, complete with distorted guitars and ecstatic backing vocals. (PM)

★★★★★

Eighty Mile Beach

There Are No Right Angles
(Thievery Corporation Remix)
Om, USA

In their own distinctive style, the Thievery boys take snippets of the original vocals and work them round a slow rolling beat, distant sitars and atmospheric effects. The original mixes have a more standard Morcheeba feel. (PM)

★★★★★

Gypsy

Gypsy
Vestal

A mystery track which has been appearing in King Britt's charts and is produced by "John Wicks" – probably a Josh Wink pseudonym. An authentic flamenco affair, complete with Gypsy Kings-style singing, handclaps and a mellow beat. A very Balearic record, just in time to miss summer. (PM)

★★★★★

Enissa FC

Sound Of Salinas
white label

This rather cheeky homage to Ibiza's famous beach samples possibly the most Balearic record of all time – Elkin & Nelson's classic "Jibaro". Looping up the main groove over a hip hop beat, it should bring a smile to Ibiza veterans familiar with the original. Limited to a few hundred. (PM)

★★★★★

Sniff

Various EP
Sniff

An EP featuring assorted mixes by Motorbass, ranging from the standard French disco treatment of "Ezio" to the twisted funk of Norma Jean Bell's "Bitch". Bjork's "Isobel" is turned into a chunky midtempo groover suiting her quirky vocals perfectly. (PM)

★★★★★

Albums

Fridge

Sevens And Twelves
Output

Essential compilation of all the previous singles from one of the best new bands in Britain. Fridge dovetail magnificently from opulent noise-scapes to gently drifting acoustic jams, as experimental as they are enticing. Don't miss. (CB)

★★★★★

Voigt Kampff

Used
Kingsize

Named, of course, after the infamous "Replicant" test in "Blade Runner", Voigt Kampff's approach is part early Rephelex, part Mouse On Mars, fusing chopped breaks with the wobble end of

abstract electronica. The results are never less than unusual, frequently freak-deaky to the point of annoying, but sometimes wonderfully engaging. (CB)

★★★★★

Various Artists

Back 2 The Beat
Thin Air

Interesting compilation of productions and collaborations involving ex-Quiet Boy Chris Bangs. Okay, ex-Style Council man Mick Talbot crops up, and some of the productions err on just the wrong side of prog jazz, man, but the laidback oscillating breaks of Urchin and Mr Electric Triangle's weirdo beats just about compensate. (CB)

★★★★★

Thomas Fehlmann, Good Fridge

Flowing: ninezero/nineight
R&S, Belgium

Ambient pioneer and Sun Electric man Thomas Fehlmann veers from dazzling abstract brilliance to absurdly pointless wobble. But then what would you expect from a close pal of The Orb? At its best when melding impossibly delicate melodies to obtuse electronic beats, at its worst when attempting Pythonesque humour. (CB)

★★★★★

Tarwater

Silur
Kitty Yo

A real underground gem from a band who combine the blissful melancholy of Talk Talk, the curious electronica of Neu! and Can and the meandering post-rock of Tortoise (perhaps on account of the Kreidler connection). Spaced-out blues that's both cosmic and devilishly maudlin, "Silur" heralds a Cure for the 21st Century. (CB)

★★★★★

State of the Artist

Cool customers FRIDGE graduate from the academy of post-rock

THINK of Fridge and the phrase "post-rock" will probably spring to mind. It's a less than convincing term for their loose, angular and quietly funky instrumental sketches, but surprisingly they don't seem to mind.

"Post rock for me is the idea that there are no boundaries – you can take in influences from any other style," explains Fridge's Kieran Hebden, who's stretched the point further by releasing jazz-influenced, sample-based tracks as Four Tet.

Their material to date, including the singles collected on the "Sevens And Twelves" compilation on Output, was recorded at home on a rented eight-track in between swotting up for their latest maths project

or architecture assignment. Oh, apart from recording backing tracks with Arthur Baker for the forthcoming Electronic album.

"He heard us on Xfm and the next thing we knew we were booked in to work with Bernard Sumner and Johnny Marr. We'd never even been in a studio before," they recall.

But having quit university to pursue music full time, Kieran and cohorts Adem Ilham and Sam Jeffers are now ensconced in their own studio, financed by a new deal with Go! Beat. They've remixed indie Spice Girl-wannabes Kenickie ("really cheesy with a speed garage bit at the end"), Mogwai ("they thought we were taking the piss") and David Holmes ("a sweetener to get us to sign to Go! Beat").

A new album is due in March, but will probably be finished much sooner. "We could spend a day mixing but in that day we could have recorded a whole new song. Now we've got all this equipment permanently there'll be no stopping us!"

'Sevens And Twelves' is released this month on Output

words TOM MUGRIDGE



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desert island disco

The inside track

Buried Treasure

Digging for gold in music's back garden



©
In One Ear/Dream One
Rhythm King, 1992

IN 1992 all my listening was progressive house classics, shiny bright club monsters with teasy breakdowns and glistening melodies as bright as the E-aura me and my mates were basking in. Challenging music? Not us mate.

Until this gem came my way. I probably only listened to it because it had white label mysticism – no information, just the symbol. Ever have a moment when you hear something and it makes you want to destroy your record collection? “In One Ear”/“Dream One” was just that record.

Okay, so artists who use symbols as their name tend to be either crap or pretentious tossers or both. Here's the exception. Allegedly © was a teenage junkie who'd once been William Burroughs' personal assistant. Which might explain the raw, violent otherworldliness of the tunes.

Firstly “Dream One” – imagine an even more coquettish One Dove fused with the devilish dub langour of Death In Vegas. When © sings lines like “*Shall I tell you what I've been dreaming?*”, you can almost see the spittle on her lips as she licks them lasciviously. And then there's the chorus – a nagging, haunting refrain that sounds roughly like “*Hey roughneck, ride em up/Dem son of a gun*”. All encased in a hallucinatory dreaminess but earthed by a bassline straight from the ocean floor.

“In One Ear” is even more astonishing, probably dance music's first, only and best feminist attack. With a sense of sarcasm so caustic it's painful to listen to, this time © lets rip with a raw polemic that only PJ Harvey or Patti Smith could match. “*Cos a woman's work is never done. . . If I get raped/It must be my fault. . . If I like fucking/I'm a whore. . . If I love a woman/It's cos I can't get a real man*”. On and on go the usual clichés about women, brutally inverted so the listener is forced to confront his own attitudes. And all over the most evil of stuttering tribal drums, strangely filtered effects and lithe dub rhythms. Incredibly, it never become a collector's piece, so you can still pick it up for buttons. You may never look at the rest of your record collection in quite the same light again.

words CALVIN BUSH

Record Shop Of The Month **Atlas**

Good vinyl vibes in the heart of sleaze central

WHERE ARE YOU? We're based at 11 Archer Street, Soho, London W1V 7HG. You can phone us on 0171-494-0792 or fax on 0171-494-0793.

WHO WORKS THERE? Myself, Pete Atlas, Nick Rapaccioli, Mark Kirby and John “Scratch” Reynolds.

WHEN AND WHY DID YOU START THE SHOP? We opened in August 1995 to fill a gap between the hairdresser's and the casino. No, actually to fill a gap for a good, across the board, independent shop in London.

WHAT DO YOU SELL? Records, surprisingly. Techno, deep house, leftfield electronic, dub and downtempo mostly, but we also sell some second hand rarities. You can also buy CDs which are mostly chill out compilations, heavy smoking material.

ANY LISTENING POSTS?

Four Technics and one CD listening post.

WHICH DJs MIGHT YOU SEE PROPPING UP THE COUNTER? Andrew Weatherall, Patrick Forge, Phil Mison, Ross Allen, Jon Carter, Russ Dewbury and people like Richie Hawtin when they're in town.

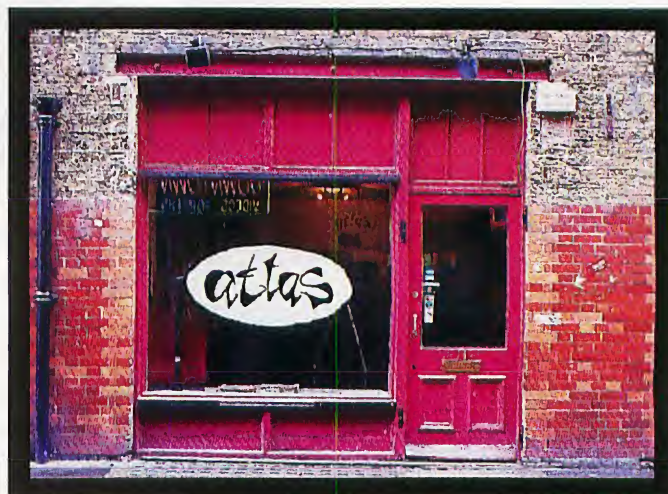
WHAT'S THE STRANGEST RECORD YOU'VE BEEN ASKED FOR? We don't get too many crap requests in here, but we recently got asked if we wanted to advertise on the side of a London Sightseeing Bus, which threw us a bit.

WHICH RECORD IS FLYING OUT AT THE MOMENT? It's a draw between Moodymann's “Sunday Morning” on Planet E, anything on DIN (which is part of Rhythm & Sound) and the latest Rainer Truby track on Compost.

AND WHICH RECORD IS GATHERING DUST? Anything that we get given free seems to sit about but everything else goes pretty quickly. Though our CD rack is quite dusty, in actual fact.

THEY SAY: Good customer service, cups of tea and lots of idle banter. We also sell a good selection of independent records when we can be bothered.

MUZIK SAYS: Yes, they do serve a fine cuppa, but more importantly for vinyl addicts, they dish up some of the finest leftfield and techno records in town as well. Well worth a visit.



pic: RASE-A-HEAD



Edited by Frank Töpe

on hunting down rare vinyl

The record buyer's guide to:

Old School Detroit

THE early history of Detroit techno has been written and re-written countless times. Yet, for all the gushing praise this music has inspired, there's still a lot of confusion and argument as to just how, from 1983 to 1989, three youngsters from Bellville High and a few of their associates managed to completely change the course of modern music as we know it.

In many ways techno's impact can be likened to that of the Delta blues musicians of the Thirties or the be-bop jazz of the Fifties. Music that inadvertently influenced just about everything that followed.

The first techno record proper (Cybotron excepted) surfaced in 1985 when Juan Atkins started Metroplex and released his own "No UFOs" as Model 500. The following year saw the birth of Derrick May's Transmat label when he collaborated with Atkins on X-Ray's "Let's Go" and another seminal release, Eddie Fowlkes' "Goodbye Kiss" (Metroplex). It wasn't until 1987 though, when May put out "Nude Photo" (Transmat) that people began to sit up and take notice of this strange new sound. At the time the UK was still in the throes of its first love affair with house music and jack trax ruled the roost. "Nude Photo", and particularly its flipside "The Dance", was different. To many it seemed cold and mechanical, but those who embraced its clipped tones and eerie strings recognised it as the sound of the future and a legend was born.

At roughly the same time Kevin Saunderson had abandoned a promising career in football to kick off his KMS label with "Triangle Of Love" as Kreem. "Groovin' Without A Doubt", "The Sound" and Blake Baxter's "When We Used To Play" all followed while May released what many still see as his finest hour, the classic "Strings Of Life" (Transmat). All of these tracks went on to become huge anthems a year later when acid house gripped the nation's youth and smiley culture became the order of the day.

1988's Summer Of Love saw Derrick May release the beautiful "It Is What It Is" as Rythim Is Rythim (Transmat) and the ultra rare "Wiggin" as Mayday (Pheer City). Inner City ramraided the charts with "Big Fun" (KMS/10) and "Good Life" (10), while Neil Rushton introduced artists like Anthony Shakir, Eddie Fowlkes and Blake Baxter to a wider audience via his landmark compilation, "The New Sound Of Detroit Techno" (10).

Come 1989, techno was so much a part of British clubbing that tracks like Model 500's "The Chase", Octave One's "I Believe" and Reese's "Rock To The Beat" became instant anthems which caught the mood of the times and perfectly defined the rave experience. Back in the D, though techno was changing and while its originators went on to become ambassadors for dance culture's brave new world, a new generation who'd been studiously following their progress was waiting in the wings. Enter Mad Mike Banks, Jeff Mills, Carl Craig, Drexciya, Alan Oldham, Robert Hood, Jay Denham, Kenny Larkin, Stacey Pullen, Claude Young and Sean Deason. The onslaught was only about to begin.

words DAVE MOTHERSOLE

Thanks to JOHN KENNEDY and JOHN REYNOLDS



1 CYBOTRON "Clear" (Fantasy, 1983) Average Price: £10-15

A collaboration between a young Juan Atkins and Vietnam vet Richard Davies, this is the record that did for techno what "Planet Rock" did for electro. The duo's first release, "Alleys Of Your Mind" (on Deep Space), is so rare that no one we know has ever even seen a copy.

2 MODEL 500 "No UFOs" (Metroplex, 1985) £10

Probably the most Eurocentric record to hail from Detroit, "No UFOs" gave techno its futuristic outlook and is often cited as one of its most important landmarks.



3 RYTHIM IS RYTHIM "Nude Photo" (Transmat, 1987) £15

The flipside "The Dance" is the one. The first techno record to be embraced by rave culture, it went on to become a huge influence on the hardcore scene. Originals are scarce, but the Transmat Classic copies go for a mere £7.99. And you hardly need telling that, in techno terms, anything by Derrick May is as an essential purchase.

4 REESE "Just Another Chance" (Incognito, 1988) £15-20

Mad discordant piano licks, whispered vocals and one of those infamous Reese bass lines. If it wasn't for this, jungle and speed garage probably wouldn't exist.



5 OCTAVE ONE "I Believe" (Transmat/430 West, 1989) £15 and £10 respectively

Despite being endlessly copied and eventually almost parodied by the likes of Altern 8, this remains a truly beautiful song that perfectly captures the innocence of the rave generation's chemical dreams. Haunting, child-like vocals and strings sent straight from heaven.

6 BLAKE BAXTER "Sexuality" (Incognito, 1989) £15

A positively monstrous groove over which the prince of techno spells out his carnal desires in no uncertain terms. As subtle as a Belfast bomber and twice as lethal.



7 SEPARATE MINDS "1st Bass" (Express, 1988) £15

Mark Kinchen in his pre-garage days with a computer game-sampling techno tear-up that in turn was sampled on about seven thousand dreadfully sub-standard hardcore tracks. Relentless, pounding and absolutely bloody marvellous.

8 EDDIE FLASHIN' FOWLKES "Time To Express" (Spinnin, 1989) £15

Squelchy sounds, a wickedly funksome bassline and the choo-choo train sound from Telex's "Moskow Diskow" make this a techno classic. Also available on Metroplex and "The New Sound Of Detroit Techno" album.



9 SUBURBAN KNIGHT "The Groove" (Transmat, 1987) £10-15

If ever a record was aptly entitled, it's this one. Wonderfully simple, fantastically dark and effortlessly hypnotic, this is James Pennington outdoing Kevin Saunderson at his own game (well, almost).

10 BRIDGETT GRACE "Take Me Away" (Paragon, 1989) £20

A Jeff Mills, James Pennington and Santonio Echol collaboration that proved Detroit could produce house music that was every bit as uplifting as even the most anthemic of Chicago cuts. Later released as The Pin Up Girls, it went on to become one of 1990's best loved tunes.





Edited by Ben Turner

Bedroom Bedlam

Bedroom DJs spinning decks for success

November's Winner Matt Edwards



Chill Out Mix

Contact: 01243-370-243/0411-420-077

Age: 27

Personal Details: I produce music under the name DT, I've just got a record out on SCR from south London and I also do some music for fashion shows. I'm living in Brighton at the moment.

Have you entered before? This is my second tape in a year.

How long have you been DJing? About seven years. I got my first break playing warm-up on Saturdays at the Milk Bar with Pete Tong and that lot.

What has helped your career? Dave Dorrell who gave me my break at the Milk Bar and DJs like Larry Levan who have influenced me. It's mostly American producers and Masters At Work that have influenced me.

Which clubs have you played at? The Ministry Of Sound, where I was resident in the bar at Open All Hours and quite a lot of warm-ups around London. I also play my deeper sets at Spank in Aberystwyth in Wales.

Frustrations? The quality of music that's played in a lot of clubs is too mainstream and a lot of good DJs are ignored. I really want to hear diverse stuff when I go out.

Favourite DJs? Larry Levan, Carl Craig, Scratch Perverts and DJ Sneak. There are not so many good chill out DJs so it's very difficult to say.

Favourite labels? KDJ, Masters At Work Records, Roulé and Planet E. I also buy a lot of older records on millions of different labels.

Club classic? Arthur Russell's "Let's Go Swimming". It's really trippy fucked-up disco which has some mad tempo changes.

Winning tracklisting: Xaviera - "Telephone Conversation" (Belmont)... Easy E - "The Muthaphuckin' Real" (Epic)... Bullet -

"The Spic" (Contour)... Sweetback - "Au Naturel" (Epic)... Azymuth - "Fly Over The Horizon" (Milestone)... Liza Minelli - "Use Me" (CBS)... Air - "La Femme D'Argent" (Virgin)... Geoff Love - "Three Days Of The Condor" (EMI)... Voices In Harmony - "Half Forgotten Daydreams" (KPM)... Beastie Boys - "Ricky's Theme" (Grand Royal)... KC And The Sunshine Band - "I Get Lifted" (Jayboy)... Skee-Lo - "I Wish" (Wildcard)... Loose Ends - "Hangin' On A String" (Virgin)... Thelma Houston - "You Used To Hold Me So Tight" (MCA)... The Clash - "The Magnificent Dance" (CBS)... Padlock - "Gettin' Hot/Peanut Butter" (Garage)... Mr Marvin - "Entity" (DFC)... Fingers Inc - "Mystery Of Dub" (DJ International)... Don Carlos - "Alone" (Calypso)... Roy Davis Jnr - "Let Me Love You" (Cajual)... Moodymann - "Sunday Morning" (Moodymann)

MUZIKSAYS: We asked for chill out tapes and by heck we got them. After all, what else do you listen to after all those Mitsubushis on a Tuesday night? Matt Edwards was selected from one of many sent in when we weren't necessarily looking for a downtempo mix, but we sure as hell got one. Spanning a good 30 years of beats-related music you've got everything here from Thelma Houston's "You Used To Hold Me So Tight" to the beautiful electronic pulses of Fingers Inc's "Mystery Of Dub". Not every track is mixed together at the start, but have you tried mixing Liza Minnelli into Air? Then again, listen to the rest of the tape as Matt mixes hip hop flawlessly with Skee-Lo into Loose Ends and his final four tracks superbly reflect a love of soulful and spiritual house beats. A bit of a jack of all trades then, but it all hangs together brilliantly and would make an ideal back room mix. As Matt says, this is his "Bar Mix" and he obviously realises as much as anyone that despite clubs flourishing, a lot of people enjoy hanging around bars either instead of, or as well as, going to clubs. Gone are the days, too, of having to listening to ZZ Top and Simply Red on the jukebox and here are the days of Roy Davis Jnr, The Clash and Geoff Love. Attention Heavenly Jukebox, PTangYangKipperBang and all manner of wacky clubs and pre-club bars - you need this man.



Runners-Up

2 JOHN BROWNIE from Edinburgh (eclectic mix) 3 G POWELL from Cardiff (breakbeat mix) 4 NON DOCTOR from London (eclectic mix) 5 BEN DOVER from Newport (hardbag mix)

Bedroom Bedlam News

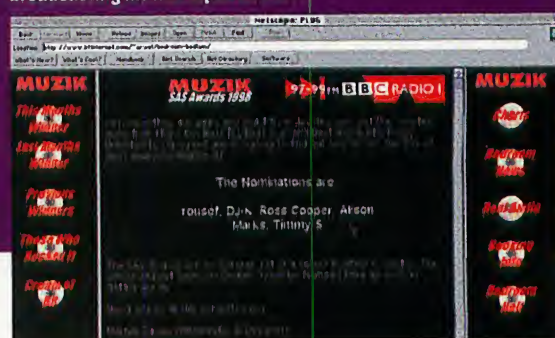
★ THE official Bedroom Bedlam Website (right) is now viewable at <http://www.btinternet.com/~arwel/bedroom-bedlam/> It currently features everything in the magazine, but contributions are welcome...

★ STEVE GERRARD is launching an after-hours night above SLAG at The Hush in Birmingham. He claims the club will focus on "non-epic" deep and progressive house and will also feature other Bedroom Bedlam winners. More details next month...

★ Female techno jock PAULA TEMPLE (August '98 winner) has been given a weekly show called Virtual FM on Leeds Student Radio 107.4FM.

It runs every Saturday from 2-4am...

★ ALEX GIBSON has had various approaches from Japan about broadcasting his mix tapes on air...



Bedroom Bedlam charts

MURRAY RICHARDSON (deep house DJ)

- 1 SLEAZY WALKING Kenny Hawkes (Paper)
- 2 PRIMITIVE 008 Primitive Translations (Primitive)
- 3 TIME CHANGES Little Green Men (Forensic)
- 4 RON HARDY'S RESURRECTION MFON (Soma)
- 5 MOBILE VILLAGER Data Trax (Nordic Trax)
- 6 SENSE OF DANGER Presence (Pagan)
- 7 ROCK THE DEEP artist unknown (acetate)
- 8 IT'S A FEELING artist unknown (acetate)
- 9 HUGO AGOGO Weekender (Toko)
- 10 WE CAME IN PEACE Spacejunk (Low)

DJ K (hardbag DJ)

- 1 THE SILENCE Mike Coglein (Multiply)
- 2 JOY & PAIN Moa (Tommy Boy)
- 3 SO PURE Subsola (Pow)
- 4 FRIDAY Skinny (Cheeky)
- 5 BOMB DA LOOP Kings Of Rhythm (D: Disco)
- 6 TRADE EP Various Artists (Tidy Trax)
- 7 DAX Brooklyn's Theme (Tripoli Trax)
- 8 TO THE BEATS Joy & Yousel (Low Sense)
- 9 STRICTLY HIGH Escort Agency (Pow)
- 10 ROCKIN' Double Trouble (Thumpin')

PAUL WALLACE (drum & bass DJ)

- 1 MYSTERIES OF FUNK Grooverider (Higher Ground)
- 2 4TH ENCOUNTER (REMIXES) Flytronix (Moving Shadow)
- 3 STRANGLED DUCK Red One (Liftin' Spirits)
- 4 LIFELINE Big Bud (Looking Good)
- 5 KPRESS Digital (Creative Source)
- 6 PERCEPTION (DOM & ROLAND MIX) Klute (Certificate 18)
- 7 STEP OFF Spice (Back 2 Basics)
- 8 CONTROL FREAK Successful Criminals (Moving Shadow)
- 9 DRUM FUNK Hooligans (Moving Shadow)
- 10 FALL Blu Marten (Ascendant Grooves)

How to enter

- ★ Your tape must be 90 minutes long.
- ★ You must include a full tracklisting with artist, track title and label. You must include a daytime telephone number and a passport-sized photograph.
- ★ Send all tapes (and bribes) to Ben Turner at Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS
- ★ Muzik cannot return any Bedroom Bedlam tapes. If you hear nothing, please keep trying with better tapes.

How to Win!

Yes, the downtempo tapes have come in thick and fast and junglists too. One top tip would be to record the tapes above water, without a washing machine connected to the mixer. Come on ladies, the quality of the recordings is appalling. Haven't seen many five pound notes either and if your photos really are that ugly, use a friend's! Oh, and we want to hear more classical, reggae and bagpipe music...

Lucky Break

Fancy a gig at top techno night **Atomic Jam**? Promoter Danny explains how:

"To be honest 99% of the artists we book for the Jam I have made a point of listening to in a club situation, rather than on tape or over the phone. I prefer to hear the decks do the talking and feel how the DJ is communicating with the crowd. A good DJ will have their signature written all over their set. They know their crowd and they know their music, whether it's techno, drum & bass, deep house or big beat. Other than the required DJ skills, I prefer a DJ with plenty of character, a good sense of humour and a positive edge. So be cool, drink plenty of Guinness, always buy me a pint and beware, I might be in your club tonight."

My Bedroom Hell

by Ross Allen

I started DJing at home in 1986 when I was 16 with one deck and a tape deck. I used to play mates' 16th birthday parties and eventually got two Technics but they weren't 1200s - they were belt drives! I just used to put on as many parties as I could until Ben and Andy from The Boilerhouse started a club at The Fridge in Brixton. I got to know them and just got asked to play one night. I didn't really get paid, I just did it for the fun of it. I then got a job in a record shop which is also handy for DJing and then got a residency in Deptford where Diesel spotted me and introduced me to Rocky, Dave Hill (from Nuphonic) and Sav who ran the Blue Note and gave me some work. I've never asked for a gig in my life and that's probably why I'm not as well known as I should be but I'd recommend doing the opposite to anyone who's trying to be a DJ!"

Those Who Rocked It

Performance of the month:

Marcus James at Renaissance at The Cross
Geoff Oakes from Renaissance says:
"Saturday night, it was pouring down with rain, the club was heaving and there was a massive crowd waiting outside in the rain with no shelter. Marcus came on and had the whole queue dancing in the rain. It's so refreshing to work with someone who is so professional and understanding. He had the new BT record on Renaissance but didn't play it because he knew Nigel Dawson who was coming on afterwards would play it. A true pro."

How to book a Bedroom Bedlam DJ

To book a Bedroom Bedlam DJ, call Janet at Unlimited DJs on 01895-850-157. For any other Bedroom Bedlam queries call PLUG on 0171-837-9888.

Demo Derby

Please send tapes to
Rob Da Bank @ Muzik

NAME: ZACEUS ZANETTI

CONTACT: 01482-351-259

MUZIK'S VERDICT: Don't ever send me anything again.

NAME: BIONIC

CONTACT: 01505-862-942

MUZIK'S VERDICT: Kenny Bionic has blatantly been smoking strong cheeba and then jumping on his keyboards and eeking out some rather cool grooves. Combining acoustic guitars with low slung breaks and Massive Attack strings, this may almost be too nice.

★★

NAME: BRUNCHMUFFIN

CONTACT: 01202-387-102

MUZIK'S VERDICT: "The Curse Of 1987" starts off promisingly in a kind of Death In Vegas meets Norman Cook way with lots of fancy spinbacks that we like, nifty scratching and acid house samples from The Shamen's "Pro Gen". Very inventive but sounds like it's been recorded in a cement mixer. Skint, look no further - this is the new fat man.

★★★

NAME: TURNTABLEPROSTITUTES

CONTACT: 01243-602-360

MUZIK'S VERDICT: Walking the streets blatantly flashing their breaks at passing cars, the Prostitutes are right tarts. "Red Lights" is new skool breaks with a distinctive funky, dark flavour with superb sound layering effects later on. The quite simple production is actually representative of the clean sound of that genre. Rennie Pilgrem and Adam Freeland should be on the phone now.

★★★★

NAME: DJ MARCUS

CONTACT: 0181-459-7312

MUZIK'S VERDICT: DJ Marcus at the helm with tuneful, symphonica using all sorts of horn, flute and analogue noises with only a Yamaha keyboard for company. Could fit on the shelves alongside anything from Wall Of Sound to Hydrogen Jukebox.

★★★



EQ

Audio analyst **Mark Roland** tickles the underbelly of technology

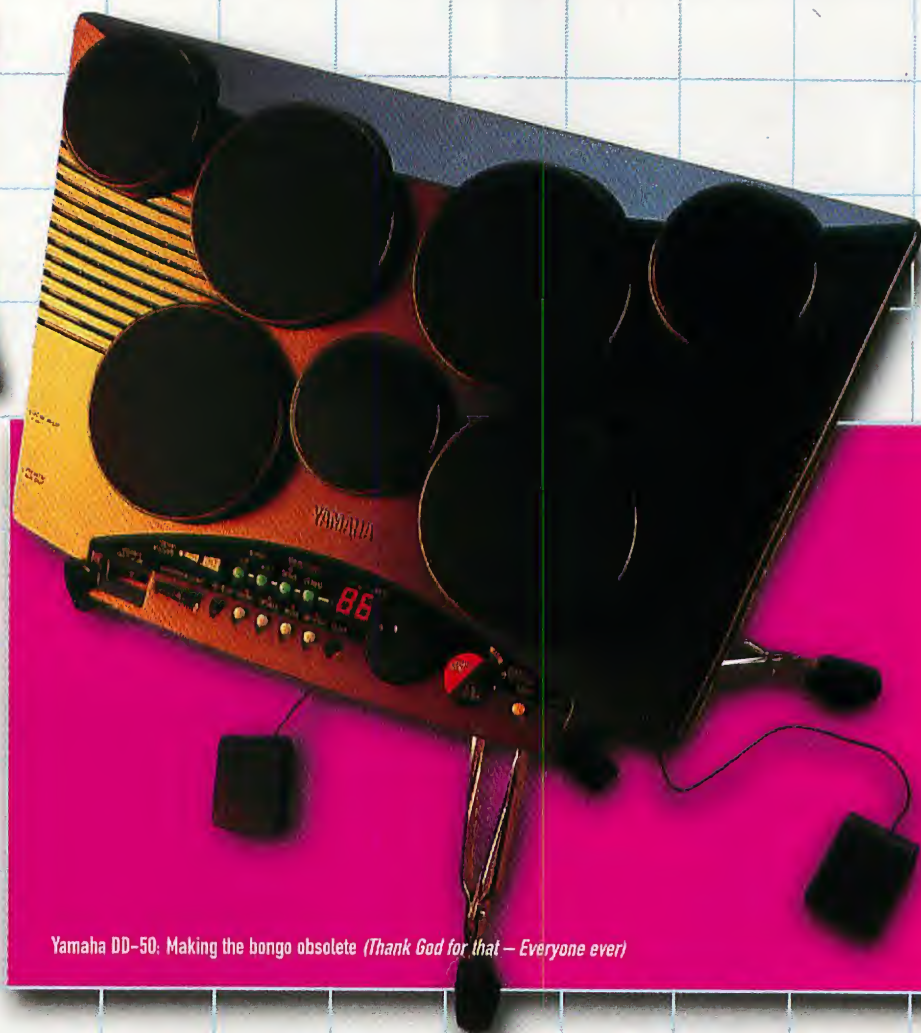
FX

IT'S one thing to perfect your mixing techniques, but there comes a time when you want to, well, just make some more noise. In this age of DJ-as-producer, the line between creating tracks from a couple of bits of vinyl and manipulating studio technology for your own ends is becoming increasingly blurred. While buying all the bits and pieces to make your own tracks may be a little excessive, there's plenty of gear which is fairly cheap and can slot in between your mixer and the dancefloor, giving you more expression and whole bunch of fun. Just ask The Chemical Brothers.

This month EQ takes a gander at some equipment you might want to experiment with. You may have to get some cables made up in order for some of it to work with a DJ mixer, though some DJ mixers have auxiliary in/outputs specifically designed for effects units. If you don't have auxiliaries on your mixer, you can still use effects. You just need to wire the unit between the main output of the mixer and the amp. It's a less easy-to-use set-up, but is still effective.

FOOT PEDALS

Guitarists have been using these cute little boxes for donkeys' years, and while you may not regularly stumble into your local axe shop for fear of crap renditions of Led Zeppelin's "Stairway To Heaven", there's plenty of stuff available which you might find sonically interesting. Boss make a whole range of pedals which can be used in a DJ set-up if you're feeling brave.



Yamaha DD-50: Making the bongo obsolete (Thank God for that – Everyone ever)

Super Phaser PH-2

£89

A phaser gives you those whooshing sounds which make you feel like you're listening to a washing machine in spin cycle. With just a few knobs to fiddle with, a phaser will add excitement to drum breaks and hi-hat patterns.

Turbo Distortion DS-2

£63

Distortion can send your mix into Aphex/Chemical orbits, but needs to be used delicately – guitar distortion pedals won't always sound good elsewhere. Still, it's worth experimenting with them, especially if you want to crunch up those drum sounds.

Pitch Shifter/Delay PS-3

£169

Much fun can be had with one of these, although again you need to use it with care. There are 11 modes on the Boss pitch shifter/delay, and you can really cause some hideous chaos with them. The delay element of the pedal allows you to swamp mixes with echo and if you get the settings right, you can actually sample snippets of a mix and get it really jumping. Pitch shifting changes the tuning of whatever sound you put through it, usually with some unexpected side-FX, too. A ringing modulation sound is the give-away that someone's using a pitch shifter. The PS-3 can give you reverse delays, big detuned chorus effects and tuned rising effects that wouldn't be out of place in a horror movie.



Yamaha DJX: DJ-friendly. But will it fit in your record box?

HITTING STUFF

Yamaha DD-50

£199.99 (Yamaha DD-9 £99.99)

Whacking a piece of technology with drumsticks is both a) visually exciting and b) satisfying. Yamaha know this and have two wee electronic drum sets which you can use and abuse in the DJ booth (sounds like a wicked rhyme for someone out there to MC - I want royalties). The DD-50 has seven touch-sensitive pads (the harder you hit 'em, the louder it sounds), 75 assignable sounds, orchestral voices and reverb, plus a few more little tricks that might come in handy if you want to get involved with MIDI. Yamaha's drum sounds have all the analogue-esque classic sounds you're likely to want, so you can thump away with 808/909 sounds on top of your mix with ease and, importantly, without spending too much money.

The DD-9 is a smaller affair with four pads, 55 sounds and four sounds effect pads with 16 effects. Both the DD-50 and the DD-9 can be used as drum machines, too.

SAMPLING

Sampling is the art of taking a phrase (of music, drums, or anything you like), tweaking it (or not) to your heart's content, and then replaying it in any way you like. Once the preserve of very rich people like Peter Gabriel, samplers are now at the root of much recording and are so widely used that you can start getting into it for peanuts. And, of course, the DJ can use a sampler as a third source of sounds, loops, tunes, special effects and, indeed, to make music from the sounds of your mate farting (how to do this is usually explained on the first page of any sampler's manual).



Boss SP-202

£299

Also known as the Dr Sample (homage to the classic Boss "Dr" range which goes back to the Seventies with the Dr Rhythm), this is a tiny little gizmo that can fit into your pocket to give you up to four and a half minutes of high quality sampling time (or 35 minutes of lo-res samples). The thing also has time stretch so you can lengthen or shorten samples without changing their pitch, a ring modulator for adding a touch of robot to your samples and 13 delay types. It has a condenser mic so you can sample anything, anywhere, as well as inputs for sampling from your decks, CDs,

telly et cetera. Bash one of the eight pads and the sample will play, as easy as that. BPMs of loops can be adjusted with a tap function, so syncing the loops with your mix is a breeze. A truly powerful DJ tool.

Yamaha DJX

£270

The DJX was reviewed recently in EQ, so we

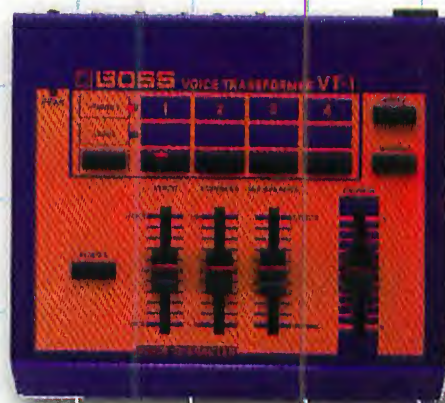
won't go into too much detail. Suffice to say that the DJX not only features an easy-to-use sampling facility, but also has 270 voices (including drum sets) and is stuffed with other DJ-friendly elements which make it a fantastic piece of kit for using both in the DJ booth (you can sequence up your own patterns and mix them in with your records very easily) and at home, where you can come to terms with the building blocks of constructing your own tunes.

MAD STUFF

Roland VT-1

£269

This one's a bit specialist as it serves simply to transform your voice (hence VT - Voice Transformer). Hit a switch and speak like a robot, move a few sliders and you will have Roland's voice palette at your disposal. Become an invader, sing a duet, go from male to female. You can add reverb, change pitch, thicken tone and save your own setting in memory banks. Mad.





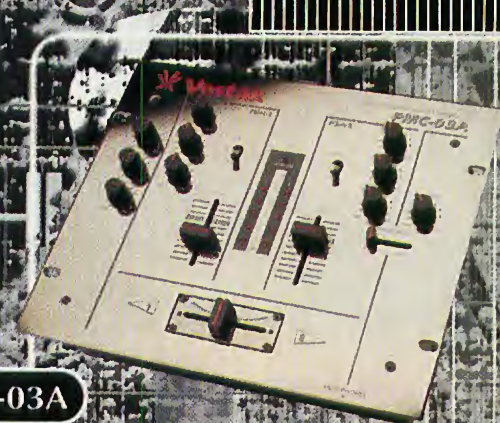
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EQ

Lesson Four

Mix out with the EQs

"This is essentially the same procedure as straight mixing, but when I bring in the record, we're going to bring it in with no bass by setting the bass EQ knob on that channel to zero. Once it's in, all you'll hear on the record will be the higher frequencies, the hi-hats, snares and synth lines. Then, at another mix point, instead of mixing it in fully by bringing in the bass and cross fading the other record out, you can just switch which track is providing the bass. Put the bass up on the track you've just mixed in, and at the same time kill the bass on the track you've mixed into. It can change the whole colour of your mix in one stroke.

"To recap, record A was all in, bass, middle treble, all playing. Record B we brought in, using the methods we've already looked at, but we brought it in without any bass. All the lower frequencies have been EQ'd out so they're not there. Some mixers can EQ stuff out more than others. Some go -20dB, this one is only -12dB. There will be a point with record B where the bass line comes in, at that point you just swap the basses - bring it in on track B and remove from track A. So you have both tracks full up in a perfect mix, but the basses have swapped and you've changed the whole dynamic of the mix."

All the frequencies

"You can do the same thing on all the different frequencies, the middle and the treble. Another important point is with your headphones and cueing. When you take the bass out of track one and bring it in on track two, two will then be louder in the speakers and your monitors. Two is now the more dominant track, which means you must automatically

cue over on the headphones to the other deck, so if any alterations need to be made, you do them on deck one, rather than the one you've just brought in. If there's any discrepancy you'll hear it first in your headphones before it's heard on the dancefloor. That's really important!"

Muck about

"It's up to you how you finish the mix, you can hold the mix, or swap the basslines back over again. If you swap them, remember again to swap the headphones over, too. Once you've got them in the mix you can really fuck with it. Bring in the high frequencies on one, the lows out on

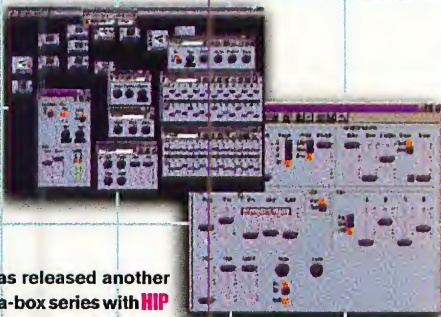
Software

NEW from Native Instruments, via the London hi-tech shop Turnkey, is **GENERATOR 1.5**, which has been described as a new milestone in synthesiser development. Generator runs on your PC or Macintosh and can be used as a synthesiser, a sampler, a step-sequencer and a multi-effects processor.

The claim is that software synthesis like this is sounding the death knell of hardware gear. The software includes a library of 150 modules for making your own modular synths in your computer. The mind boggles. And if doodling with virtual knobs

on a computer screen doesn't attract you, there's the 4Control Midi Unit available which gives you the hands-on feel that make analogue synths such a pleasure to use.

For more information, call Turnkey on 0171-379-5148, or check the web site at www.turnkey.uk.com/



MEANWHILE, FastTrak Software has released another chapter in their software genre-in-a-box series with **HIP HOP E-JAY**. With over 1,300 samples (all pre-programmed to 96 bpm) and the eight-track mixer, you can make your own hip hop tracks in seconds with no musical knowledge whatsoever. There's also a special scratching section, where you can run your mouse over a pair of turntables and become Mixmaster Mike without ever lifting the tone arm of an SL1200 in anger.

You can import your own samples in .WAV format and output the tracks you put together in CD quality, and with CD recorders becoming ever more affordable, the day may not be far off where someone bags themselves a record deal with a piece of software and hardware that came in at under £300. There are extra disks with more sounds to tinker with: drum loops, bass lines and the works on Volume One - "Breakdance", while Volume Two gives us "Unplugged" for more live-feel sounds.

'Hip Hop E-Jay' is £34.99, extra disks £14.99 each. System requirements: Pentium 66, 16MB RAM, Windows 95/Windows NT, SVGA display, double speed CD-ROM drive and 16 bit soundcard and 50 MB of free hard disk space required for full installation. Call 01923-495-496 for more info, or check their web site at www.fasttrak.co.uk



another, whatever you like. It's always best to do the frequency changes around the original bar structure, still counting the eight and 16 bars."

Ending the mix

"There are a million and one ways of ending a mix. You can spin back, but that's done all the time - been there, done that, boring. The new Vestax deck, which is as good as the Technics, has a switch which reverses the platter in time for you. You can EQ it out, let the record just run out, you might have an arranged ending, some just fade. It's always good to let the dynamics of the record shine through. You can let them dictate how you end a mix, too. Sometimes, staying in a mix for a long time, when you have both records up, can be a bit wanky because you can easily miss a dynamic drop that could have ended the mix perfectly. Let the records do the work. Don't try to mix things in too fast unless you want to play like Jeff Mills or something. If you want a smooth groove, let the records do it for you."



1

2

3

4

5

- 1 EQ knobs on mixer
- 2 Bass EQ knob
- 3 Taking out bass on left channel while turning up right channel
- 4 Pulling out bass while mixing in midrange
- 5 Looking smug after successful mix



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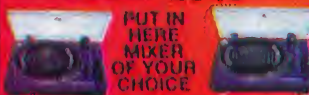
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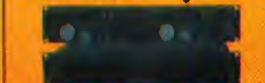
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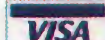
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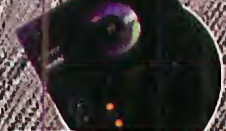
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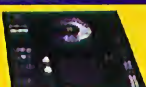


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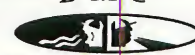
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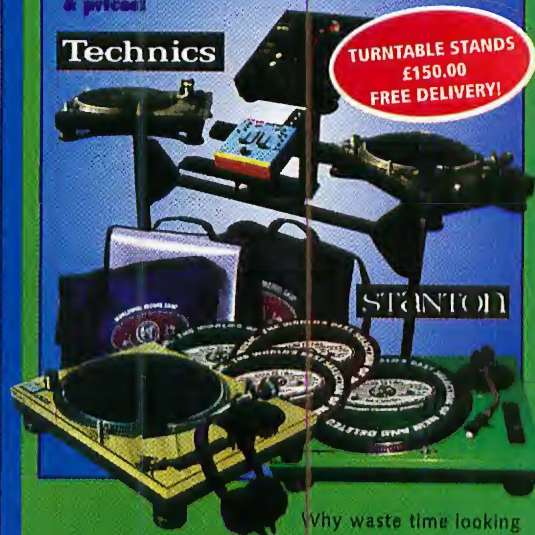
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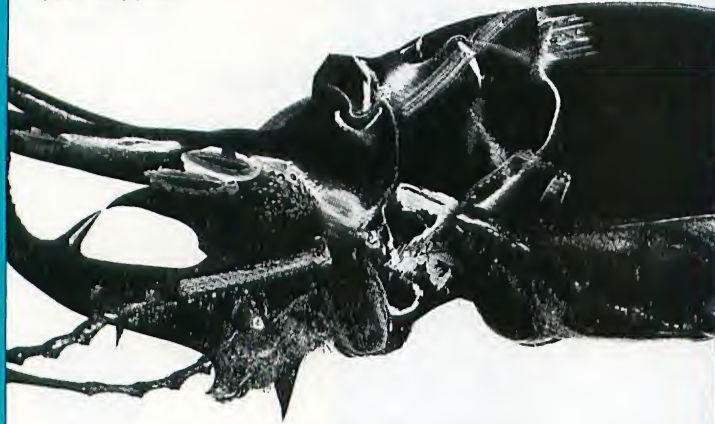
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SEPTEMBER 6 187 Lockdown

Highlight: Speed garage dons 187 Lockdown roll out a no-holds-barred boogie and disco mix

RARE PLEASURE - Let Me Down Easy (Other)...
CROWN HEIGHTS AFFAIR - Far Out (De-Lite)...
SYLVESTER - Over And Over (Fantasy)... **THE PLAYERS ASSOCIATION** - Hustlin' (Vanguard)...
HI-TENSION - Hi-Tension (Island)... **DIANA ROSS** - The Boss (Motown)... **CARRIE LUCAS** - Dance With You (Solar)... **PLEASURE** - Glide (Fantasy)...
INCOGNITO - Parisienne Girl (Ensign)... **BIG FOOT** - Watch Your Step (Sue)... **UNLIMITED TOUCH** - I Hear

Music In The Streets (Prelude)... **NORTHEND** - Tee's Happy (Emergency)... **ARTHUR ADAMS** - You Got The Floor (Incubation)... **BOBBIE HUMPHREY** - Baby Don't You Know (Uno Melodic)... **HI VOLTAGE** - Let's Get Horny (One Way)... **BRENDA TAYLOR** - You Can't Have Your Cake And Eat It Too (West End)... **SLY CABELL** - Feelin' Fine (Salsoul)...
THE NEW JERSEY CONNECTION - Love Don't Come Easy (Carnival Records)...
TYRONE - The Smurf (Believe In A Dream)... **FATBACK** - The Girl Is So Fine (Spring)...
KREAMCICLE FEATURING PAULA ANDERSON - No News Is News (Starlite)...
DEBBY BLACKWELL - Once You Got Me Going (Jump Street)... **SERIOUS ATTENTION** - You Don't Know (Easy Street)



SEPTEMBER 13 DJ Rap

Highlight: 23 white labels or acetates guaranteeing a lot of previously unheard riners

DJ RAP - Bad Girl (acetate)... **BEASTIE BOYS** - Intergalactic (acetate)... **UNKNOWN** - Bounce (acetate)... **UNKNOWN** - Al Pacino (white label)...
GSQUAD - Fertile (Cold Steel)... **UNKNOWN** - Manic (white label)... **INTERROGATOR & DJ RK** - SDR 12001 (white label)... **ACETATE** - Spirit (I'll Figure '98) (Labello Blanco)... **GSQUAD** - Fertile (Cold Steel)...
UNKNOWN - unknown (white label)... **RED ONE** - Strangled Duck (Liften' Spirits)... **808 STATE** - Pacific

(Grooverider's Jeep Mix) (ZTT)... **MAMPI SWIFT** - Mission (Charge)... **UNKNOWN** - Bone (white label)... **JONNY L** - Moving Thru Air (XL)... **SOUND IN MOTION** - Broken Road (white label)... **SHY FX** - Bambaataa (white label)... **ANDY C** - Turbulence (Moving Fusion)... **DJ SURREAL** - Submerge (white label)... **DJ RAP** - Representing The DJ (acetate)... **UNKNOWN** - unknown (acetate)... **DJ RAP** - Mayday (acetate)... **RAY KEITH** - India (acetate)... **TROUBLE ON VINYL** - unknown (acetate)... **UNKNOWN** - Another Classic Mix (acetate)... **UNKNOWN** - unknown (acetate)... **UNKNOWN** - unknown (acetate)... **UNKNOWN** - unknown (acetate)... **UNKNOWN** - unknown (acetate)... **UNKNOWN** - Angel (acetate)... **DJ RAP** - Bad Girl (Roller Mix) (Higher Ground)... **DJ RAP** - Good To Be Alive (DJ Rap Remix) (Higher Ground)



SEPTEMBER 20 Carl Cox Live From The Love Parade, France

Highlight: Coxy picks out the best of UK techno from the Bush, Soma and Rotation labels

NO NAME DJ DILEMMA - Bang Out Of Order (white label)... **CLUB SANDWICH** - Music (white label)...
DUTCH LIQUID - Scream (STW)... **STINKY PINK** - Last Train To King's Cross (Positiva)...
THE SUBJECTIVE - Comin' Thru (Rotation)... **NIGHT ON EARTH** - Techno Trousers (BNW)... **SAMUEL ONERVAS** - Inter Primale Express (Primite)...
12-INCH MONKEYS - Sixax (Monkey II)... **STRETCH**

& VERN PRESENTS - Vive Le Disceaux (unknown)... **MICHEL LOMBERT** - unknown (unknown)... **CLAUDE YOUNG** - Inskripshun (DJax)... **CHRIS LIEBING** - No Time To Waste (Primite)... **CIRCULATION** - Red (Resolve)... **DJ DEEON** - Funk City (white label)... **FRUIT LOOP** - Here Comes The Dub (Tripoli Trax)... **HOUSEWERK** - Turn It Up (Tag)... **THOMAS SCHUMACHER** - When I Rock (Bush)... **HEADLOCK** - Wind Up (Fierce)... **WATARLI KASHIDA** - Change (Bush)... **FUNK'D VOID** - Lucky Strike (Soma)... **DEVIL FISH** - Touch Of Evil (Bush)... **CRAIG WALSH** - EP (Rotation)...
UNKNOWN - unknown (white label)... **STEVE POINDEXTER** - Demolition Man (DJax)...
DEVIL FISH - Touch Of Evil (Bush)... **MELROB** - Synchronicity (Primite)... **HYBRID** - Drum Code 015 (white label)... **PUENTO LATINO** - Coming Back EP (white label)...
STEVE STOLL - El Dopa (Proper)... **WAMDUE PROJECT** - Where Do We Go (Strictly Rhythm)... **D.FUNKT** - Bang Bang (Direct Styles)... **DUTCH LIQUID** - Funk-E (STW)...
LAIDBACK LUKE - Mirage (Rotation)... **FETZAN** - Miks (Oyber)



SEPTEMBER 26 DJ Sonique And Pete Tong's Essential Mix from Que Club, Birmingham

Highlight: Tongy playing the incredible Daft Punk-mixed "Mothership Reconnection" by Scott Grooves

DJ Sonique 2-3am

CM - Dream Universe (Hooj Choons)... **BEASTLEY BROS** - 5th Dimension (white label)... **MY MATE** - untitled (white label)... **PINBALL** - Hands Up (Roca)...
MARK & DALE WITH ENRICO - Dub Foundation (Remix) (white label)... **MUSIC MAKER** - Outcast (white label)... **UNDERWORLD** - Dark & Long (JBO)... **DJ DERO** - Batucada #3 (Old Mortaes/BMG)... **DENASHA** - The Promise (Envy Records)... **JON THE DENTIST** - Terminate (Additive)



Pete Tong 3-4am

STARDUST - Music Sounds Better With You (Roulé)...
BEASTIE-ALITY - untitled (white label)... **ARMAND VAN HELDEN** - You Don't Know (acetate)...
ARMAND VAN HELDEN - Psychic Bounty Killers (acetate)... **SCOTT GROOVES** - Mothership Reconnection (Soma)... **GOT MYSELF A TONIC** - unknown (white label)... **THE SNAKE** - 7th System (Yeti)... **N-JOI VERSUS TACT** - Screem (Deconstruction)... **BIG ROOM GIRL** - Raise Your Hand (JBO)... **YTRAXX** - Mystery Lands (ffrr)

THE LIMELIGHT - BELFAST
1st October 1998

THE KITCHEN - DUBLIN
2nd October 1998

THE POTTERROW - EDINBURGH
7th October 1998

SURREY INSTITUTE- STUDENT UNION, SURREY
8th October 1998

KEELE UNIVERSITY STUDENT UNION - NEWCASTLE
UNDER-TYNE
10th October 1998

BASEMENT - UNIVERSITY OF BRADFORD
14th October 1998

MOUNTFORD HALL - LIVERPOOL UNIVERSITY
15th October 1998

THE CAMBRIDGE CORN EXCHANGE
16th October 1998

UNIVERSITY OF WEST ENGLAND - BRISTOL
17th October 1998

UNIVERSITY OF SHEFFIELD - SHEFFIELD
20th October 1998

OPERA HOUSE - BOURNEMOUTH
21st October 1998

UNION ONE - DERBY
22nd October 1998

LAMPETER UNIVERSITY - WALES
23rd October 1998

GLOW 303 - ABERDEEN
24th October 1998

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edited by ROB DA BANK (on left)

© JAMIE B



nsomnia

Muzik's essential guide go clubland

The TOP 50 nights out
October 14 – November 11



Newcastle: why aye lass etc

1

Newcastle: Essential Mix Live

Saturday October 24

Telewest Arena. 0191-401-8000. 8.30-6am. £25

Clearing the fog from the Tyne in October, the Radio 1 Sound City vessel lands fair and square in the middle of Newcastle. The first event is a huge party which you're all invited to, if you can scrape the £25 entry charge together. You won't be disappointed as this will be the first dance all-nighter that's ever taken place in Tyneside (presumably forgetting about the hundreds of illegal parties that have taken place, or Barry and Bill dancing in their living room all night). Pete Tong, who is headlining the do, has wisely proclaimed that they "had it large" last time they were in Newcastle, and he's brought a pukka support team along in the shape of Messrs Judge Jules, Danny Rampling, Sonique and Tall Paul and Seb Fontaine back to back. The local boys get a look in with Shindig in the second room boasting Justin Robertson, Derrick Carter and Shindig's very own Scott & Scooby. I can already predict 5,000 punters being broadcast live singing along to the latest Stardust or "Gym Tonic" clones. It's also your chance to bellow rude words over the radio should there be any quiet moments because this is also where young Peter will broadcast his Essential Mix.

If you're still in Geordie land the next week, you can catch none other than Fatboy Slim showing off some rather podgy cuts alongside The Freshyders, Dub Pistols, Plastikman and Wagon Christ, who are all taking part in the Sound City events on Thursday.

Pete is certainly sticking around so he can wheel out his Essential Selection show which is to be broadcast live from The Riverside along with special guests Faithless and The Aloof on the Friday night. Oh, to be a Geordie for a week. Why aye pet, see ya out on toon. And so on... Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

2-50

Muzik Box Office

MUZIK Box Office continues to give all our readers an opportunity to avoid hours of tedious queueing by booking club, gig and festival tickets in advance over the phone. In association with the Way Ahead Box Office, Muzik will offer tickets to the clubs/gigs marked in the issue as Muzik Box Office events. If you want to dance until dawn in one of the clubs listed, this is your chance to be first in the queue. Just pick up the phone, call the 24-hour Muzik Box Office hotline on 0870-12-12-700. All calls are charged at the national standard rate.

Insomnia

Muzik's essential guide to clubland



2 Southport: Weekender November 6/7/8

Pontin's Holiday Centre, Ainsdale. 01207-549-223.
All bleedin' weekend. £85.

Ten million quid spent on the complex! David Morales and Deep Dish confirmed! 12 years old! Four incredible arenas! Wow! Gosh! Free use of toilets! Whatever it is you want from a dance event they've got it all at Southport. You shouldn't need any background on the number one weekend around but here are just some of the guest DJs. Danny Rampling, Graeme Park, Erick Morillo, Tuff Jam, Trevor Nelson, Bob Jones, Norman Jay, Patrick Forge, Snowboy and Kevin Beadle to name but a fraction. You also get to stay in rather swish chalets and fool around in the pools, saunas and bars with all your mates. Just like being on holiday really. Hi-de-hi, campers!

3 Sheffield: NY Sushi Friday October 30/Saturday October 31

The Unit, Trafalgar Court, Milton Street.
0114-267-1869. 10-late. £8/£6.

After NY Sushi got booted out of the bankrupt Music Factory, the nation shivered as it felt the onset of a culturally damp spell in Sheffield. The lads felt no such fear though and have done a sterling job finding a cracking new venue to shelter those weary of the

eternal march against thumping beats. Not to say there aren't a few thumpers in the record boxes of the DJs who have passed through here in the last year. Because yes, sisters and brothers, lay down your heavy load and strap on those glad rags for the NY Sushi First Birthday hoedown. The Friday night welcomes Jazzy Jay, The End Sound System with Mr C, Layo and Matthew B and the excellent Shy FX. Saturday and it's over to The Chemical Brothers and East London's outrageously experimental Idjut Boys and their show, which should be tastier than Zoe Ball's bath water. DJs Western & Country ride into town too. The Sushi mongers have additionally moved into Brum territory with a new residency at Bonds nightclub. Promising nights look like October 24 with James Lavelle, The Psychonauts, Adam Freeland and Annie Nightingale or October 31 with Jazzy Jay and DJ Hype. They've got even bigger plans for the Millennium with a proposed 80 capacity gig in Goosey Charney, Suffolk with Noddy Holder doing Hits Of Hardcore live and Mike Read and Steve Wright playing back to back with MCing by Mr Nasty. See ya there.

4 Leeds: Sundissential Sunday October 25

Pulse, Hurst Street. 0930-113-333.
2pm-2am. £8.

Picture the scene. Sundissential's second birthday party kicks off at two o'clock on a Sunday afternoon. Roast dinners haven't even been digested, most of the nation sits back in their armchairs, pipe and slippers style. Pulse in Leeds, meanwhile, welcomes a female vicar with a strap-on dildo, a gaggle of girls approach in St Trinian's fishnets, promoter Madders is trying to snort the icing off the cake and people are swinging from the ceiling like they haven't quite made the evolution from their time as apes. As the "Eastenders" omnibus kicks in, Oakey drops another stormer along with Tall Paul, Blocko, Nick Rafferty, Lisa Lashes and Andy "no relation to Terry" Farley. Now that they've moved to London too, and are firmly entrenched at The Church in Birmingham, Sundissential are very much in danger of having the Monopolies & Mergers in. Urban takeover ahoy.

5 London: Camouflage Saturday October 24

The Blue Note, 1-5 Parkfield Street. 0171-247-8582.
10-5am. £10.

Two years down the line, Camouflage are now well and truly exposed as London's leading funky night out, combining no less than four styles of black music on four floors under one roof. Their Second Birthday shows no signs of disappointing with the Peace Garden having its hedges trimmed by Manassch's righteous dub, the Rotating Records Room spins to Femi Fem, Alex Baby, T-Money, Manny, Saz Automatic with MCs Manny D, JP and Comme Ci Comme Ca, who easily wins the prize of a large dictionary for having the liveliest name in MCing.

Your very own Muzik magazine sneak in under the watchful eye of top garage geezers Spoony, Noodles and a PA from Robbie Craig with "We Can Make It Happen". For all you lovers out there, the Love Lounge is swooned all over by Femi Fem, Fraser Cooke (who runs a very nice clothes shop in central London, I should add), Michael K, Mick Phillips and Q. Essential. Other Camouflage dates for your diary: Matt White, Karl "Tuff Enuff" Brown and Dominic B (October 31) and Dodge and Joey Masaphia (November 7)



pic JAMIE B

6 London: Rulin' Saturday October 31

Ministry Of Sound, 103 Gaunt Street. 0171-378-6528.
10-late. £8/£7.

The Ministry has just celebrated its seventh birthday and shows not so much as a jot of restraint in propelling its rammed discotheque towards world domination. Rulin' should be a particularly spectacular bash with Basement Jaxx making their Rulin' debut and more than likely absolutely blowing the roof off with exclusive material from their new album. DJ Sneak squeezes into the booth with Jazzy M, Dominic Moir and Simon Hunter. A newly-refurbished club can't hurt things either with lots of nice new bits to explore and a dusted down sound system just waiting to tear your ears off. Other Ministry dates for your diary: Erick Morillo and Frankie Foncetti (October 17) and Ricky Morrison, Tedd Patterson and Tom Wainwright (24)

Those Who Rocked It

Norman Jay @ Good Times, Notting Hill
Erick Morillo @ Rulin', London
Bruno Lepretre @ Cafe Del Mar, Ibiza
Faithless @ V98, Leeds
DJ Dan @ The Bonaparte, London
Doc Scott @ The Source, Oxford
Charles Webster @ Special Needs, London
Deep Dish @ The Manor, Bournemouth
Paul Van Dyk @ The Gallery, London
Diesel @ Something A Little Bit Different, London
Matt "Jam" Lamont @ Access All Areas, Leicester
John Digweed @ Renaissance, Ibiza
Phil Perry @ Kavo Paradiso, Mykonos
Claude Young @ Lost, London

Those Who Lost It

Kenny Dixon Junior @ The Three Chairs, London
Malcolm McLaren's Buffalo Gals @ FSUK launch party, Ministry Of Sound



Erick Morillo

pic MARTYN GALLINA JONES



Renaissance: let's have a go on yer goggles male

pic JAMIE B

Complete wrist failure at Havin' It Barge



7 Nottingham: Fusion Friday October 30

The Bomb, Bridlesmith Gate. 07771-622-652.
10-late. £10/£7.

Carl Craig is booked to play at The Bomb on October 30. But he won't be there. Eh? Well, he's actually gonna be sat in his lounge beaming his deep techno and electronic larks across the ocean from Detroit by manner of some new-fangled technological tricknology. Should be interesting. Resident Ade Fenton will be playing either side of "the gifted one". But definite competition for Mr Craig will be 4 Hero who are playing live in Room Two. Their live show is really rather spiffing and after that you can experience some electro and deep house affairs in Room Three with Nebula II. Not blowing anyone's trumpet but October 24 looks quite promising too, when The Next Level travels north with Ross Allen, Phil Mison and Rob Da Bank with special guest Bob Sinclair cutting a rug in the French style. Mais oui! Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

8 Warwick: Atomic Jam Saturday November 7

Warwick University Student Union. 01203-690-916.
9-2am. £8 NUS.

Warwick student types have never had it so good since Musical Youth played the refectory in 1981. This year they've gone slightly upmarket with Billy Nasty, Daz Saund, Tony Work and Nathan Gregory in Room One. The Second Room will be featuring a rather special guest and it's a secret, but the clue is that he's rather good looking and might have been in "Hawaii 5-0". He (or she) is joined by Ratty, Fallout and Neil Trix. Atomic Jam will be back in full-on firing club action next month. Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

9 London: Twice As Nice Sunday October 18

Club Colosseum, No 1 Nine Elms Lane. 0171-272-4185.
9-3am. £8/£6/£5.

Album launch party action in sarf London courtesy of possibly the hottest speed garage night in the world. In the Underground Garage Room expect to be enthralled by Spoony, Karl "Tuff Enuff" Brown, Omar from RIP, Dave Howard and Master Stepz. Classic soul and r&b

vibes emanate from Steve Sutherland, Fitzroy The Buzzboy and Chris Philips. The Party Room hosted by Timmi Magic and Mikee B is the place to go when the two step all gets a bit much and you fancy some three or four step. If not five, six and 18 step.

Other Twice As Nice dates for your diary: Spoony, Norris "Da Boss" Windross and DJ Natty (25)

10 Brighton: Vapour Wednesday October 21

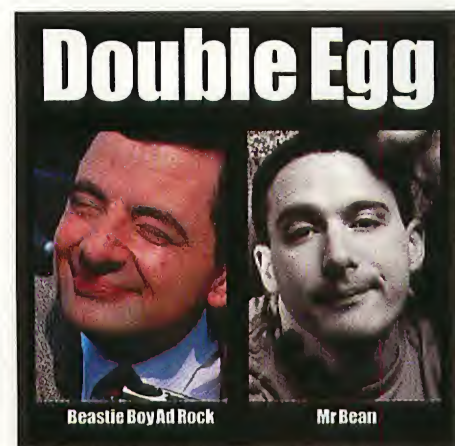
The Event, Kingswest, West Street. 071-221-2241.
9-2am. £7.50.

The Vapour tour grinds to a steaming halt after taking in much of the country courtesy of Levi's jeans. Most of the country's clubbers must have been subjected to the bleeding thing by now, but if you haven't the grand finale is sure to go with a bang as Heavenly and Skint artists take the helm. Expect no less than the best from the madcap Bentley Rhythm Ace and riot-inducing Monkey Mafia along with spinners Richard Fearless, Jazzy Jay and Fatty Cook (if you know what I mean).

11 Portrush: Lush Friday October 31

The Golf Links Hotel, Bushmills Road. 9-2am. £8/£6.

Nick Warren risks his sanity travelling over the water into the waiting arms of a thousand loonies ready to swallow him up. The superb resident here is Col



Hamilton who has a dancing budgie which causes hours of amusement too. Lush recently hired Jane Fonda's services to teach the budgie (name of Reg) the dance steps to "Gym Tonic". The budgie can also sing along to Stardust while on ketamine. If you're more interested in what the club may be like, 1,000 people occasionally get locked out and have their own party in the car park.

Other Lush dates for your diary: Jon Pleased Wimmin (October 17), Sundissential Party with Darren Stokes (24) and Lisa Loud (November 7)

12 Bournemouth: The Slinky Club-A-Vision Winter Ball Saturday November 14

Bournemouth International centre.
01202-399-922. 8-6am. £25.

A Winter Ball and we haven't even had Summer yet. Jules, Rappers, Blocko, Seb Fontaine and Roger Sanchez are the big men in the housey housey room looking with amazement at each other's twelves while the beats and pieces arrive courtesy of Deejay Punk-

Roc, Adam "Fanny Magnet" Freeland, Allister "Look At My" Whitehead, the Kahunas, Lottie, John "Belly" Kelly and Karl "Tuff Enuff" Brown.

13 Leeds: Basics Saturday October 24

Mint Club. 0113-244-9474. 10-4am. £10/£8.

The club that is streaming ahead in the screaming popularity stakes shows no signs of halting at the clubland sign that says, "your popularity should start to wane after a few months of hype". You certainly won't see us complaining with guests like Miles Hollway and Elliot Eastwick with a Paper party. The residents James Holroyd and Ralph Lawson have also got to be contenders for Best Drunken Rescues award. *Other Basics dates for your diary: Farley and Heller (October 17)*

14 London: Bedrock Thursday November 12

Heaven, Villiers Street. 0171-930-2020. 9-3am. £6/£5.

Seven years after Diggers first stepped behind the decks at Heaven's best night ever, Rage, he's back with his own night Bedrock to push those musical boundaries further, embracing breakbeat as much as house. Regular guests will include the likes of Adam Freeland and Oakey and in November it's Paul Van Dyk twirling the platters with Danny Howells and Digweed with guests Terminalhead live plus new school breakbeat from Meat Katie, Dylan Rhymes, Tipper and Tayo in the second room. Great to see a top class bod like John Digweed embracing the newest sounds.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

AND London: Metalheadz Thursday November 5

Heaven, Villiers Street. 0171-930-2020. 9-3am. £17.50.

Heaven is really firing since its re-opening a few months ago and will no doubt be rammo for this rather special night when Goldie will be playing his only live gig this year. I'm not sure in what form this will materialise but it's gotta be worth a look-in. Especially when you take sets from Randall, Fabio, Grooverider, Mixmaster Dee, Camouflage, Kirk De Giorgio, DJ Paulette and Norman Jay into consideration.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

15 Liverpool: Cream Saturday October 31

Nation, Wolstenholme Square. 0151-709-1693.
10-late. £10/£8.

Oh woe, those poor Scousers are going to have to face another night of magic with the likes of Oakey and Sanchez in a double bill shocker ready to raise another Cream roof. Trotting onto the subs bench we have the excellent talents of Fraser Cooke, Paul Bleasdale, Steve Lawler and Les Ryder.

Other Cream dates for your diary: Paul Oakenfold and Seb Fontaine (October 17), Oakey, Jon Pleased and Sister Bliss (24) and Oakey, Sasha, Tall Paul and Amoeba Assassins live (November 7)

16 London: The End Friday October 30

The End, 16a, West Central Street. 0171-419-9199.
11-5am. £10/£8.

The Friday in question is a Ram Records Special with Andy C, Hype, Randall, Shimon, Ed Rush, Optical and

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Muzik's essential guide to clubland



MCs GQ, Fats and Flux. Loungin' in the Lounge Room you'll have your ears positively massaged by that Weirdbeats lot including bizarre beats from Matt Silver, Toby Muir and Richard Grey. The End's monthly foray into the world of tech-house, Sub-Terrain, happens on Saturday November 7 with Layo, Matthew B, Mr C, Dino and Murf representing the residents. Funk D'Void and Envoy from Soma play live in the main room along with Anthony Rother live in the lounge. Speed garage gets a look in too with Bliss on the first Thursday of the month with Matt "Jam" Lamont, Twice As Nice and Steve Sutherland (November 5).

17 Birmingham: Miss Moneypenny's

Saturday October 24

The Church, Broad Street. 0121-693-6960.
9.30-3am. £12/£10.

MM may be the glammest club in Birmingham but it also has the rudest people I've ever spoken to running it (apart from my Dad once when I broke his expensive vase). Too much nosebag in theefia probably, where the Wednesday nights at El Divino were a rocking affair week in week out with definitely the swankiest crowds on the island. Judge Jules and Kiddo will be tinkling the ivories on the 24.

Other Moneypenny's dates for your diary: Tom Wainwright and Tom Bouthier (October 17) and Jim "Shaft" Ryan (31)

18 Yarm/London: Renaissance

Saturday October 31

Tall Trees/The Cross. 01782-717-872. 9-2.30am.
10-6am. £10/£8/£15 in London.

The last leg of Renaissance's extended tour of the UK is soon to draw to a close when they take up residence in Nottingham. It will be their first real base in ages and is bound to face some pretty strong competition from The Bomb, surely one of the UK's best venues with a musical policy to match. While the builders get on with the brickwork Renaissance meets Culture at

Tall Trees in Yarm, always a big night out and this time entertained by Ian Ossia and Anthony Pappa. Meanwhile, the other half of the Renaissance posse are at The Cross in London with none other than Danny Rampling, Sister Bliss, Danny Howells and Dave Hill. *Other Renaissance dates for your diary: Renaissance at Rhyl with Parks & Wilson (October 16), Renaissance at Epping Forest Country Club (23), at the Federation, Blackpool (24), Renaissance and Access All Areas at Flaming Colossus (30)*

19 London: Mass

Friday October 30

Mass, St Matthew's Church, Brixton. 0171-737-1016.
10-6am. £9/£7.

Mass continues to pack 'em in despite only having one room open out of a possible three at the moment. When it does kick off then it will definitely be up there with the big boys and the quality of nights in there is getting better too. Metro and Shrink 2 Fit is on October 30 with Stuart Patterson, Gemini, Rob Wood, Michael Morley, Antony Bebawi, Leo Elstob, Nakisa and Andrew Weatherall. Air Swaraj on the first Friday of the month combines two excellent nights, fusing Asian breakbeat with all sorts of other breaks business hosted by Ali B and Pathaan, Indulge spin house every last Saturday while Nymph is a very good new house night with jocks like Sneak, Dimitri and Felix Da Housecat. If you need more then get Funkt every third Saturday with Lol Hammond, Howie B, Pressure Drop and loads of other beat merchants. Mass-ive.

20 Aberdeen: Logical Progression

Saturday October 24

Glow 303, 9 Belmont Street. 01224-648-000.
10-2am. £10.

Not actually a regular Logical in Scotland but instead just an overnight stay at the TNT night (second Saturday of the month) for LTJ Bukem, Blame, Intense (live), Seba, MC Conrad and MC DRS. *Other TNT dates for your diary: Scratch Perverts (November 14)*

21 Birmingham: Music First

Saturday October 24

Que Club. 0171-424-0405. 9-6am. £12.

The Midlands has always been a home for jungle since the early Nineties when queues stretched up the M1 to see Mickey Finn or Grooverider play at The Eclipse. There you go, just a snippet of dance music history, but an important one all the same. With room for 3,000 at this Music First event there had better be some queues again but with DJs like Andy C, DJ SS, Bryan Gee, Doc Scott, Peshay, Randall, Kemistry & Storm, it's not really in doubt. Had enough of the dubplate pressure? Then you can veer off into the additional beats and retro rooms. Coinciding with the launch of Dred Bass's "World Of Music" album release on Back 2 Basics, Birmingham could just be having it again.

22 Coalville: Passion

Saturday October 24

Emporium, 67 Belvoir Road. 01530-815-278.
9-3am. £10/£8.

It's no mean feat to pull in 1,200 punters regularly, especially when you live in a coal hole like Coalville. I reckon it's because they've got Billy Bongo on percussion and everyone loves watching Billy slapping those skins, don't they? Club@Vision obviously share



pic RAISE-A-HEAD

everyone else's enthusiasm and will be turning up with their cameras on the 24. So, if you fancy your mam seeing a camera man putting his lens up your skirt or capturing you mid munch on a Mitsubishi, then get down there. Ibizan headcase Alex P will be joining Adrian Luvdup and the rezzies JFK, Nick Correlli, Andy Weaver, Joseph Kinch and DJ Canete are supplying extra musical accompaniment on various instruments. *Other Passion dates for your diary: Tall Paul, Scott Bond and Jeremy Healy (October 31)*

23 Portsmouth: Geushky

Friday October 30

The Wedgewood Rooms, Albert Road.
01705-293-050. 10-late. £8/£7.

Halloween with the dark Lord Weatherall sounds like scary stuff, but then again Portsmouth always was a pant-soiler. Lots of sailor boys on shore leave acting very un-camp and bashing heads. The residents Ian Void and Dave Saunders are a couple of nice chaps though, so don't worry. They call Weatherall an "important component in the country's electronic dance music infrastructure." Hmmm.

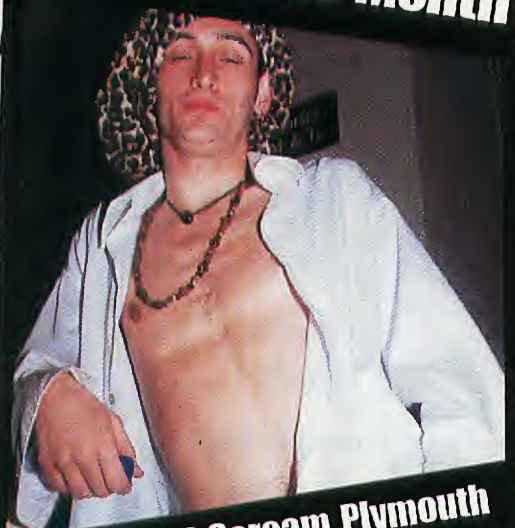
24 Oxford: Source

Friday November 6

Cowley Road. 01865-420-042.
9.30-late. £7/£5.

The Source (check Floor Fillers) is one of a crop of clubs just waiting to blow up big style. But, with a capacity crowd coming down most fortnights, a bang-up-for-it audience and more dubplates than the Music House cutting plant on London's Holloway Road, there's really no need, actually. The very able residents are JJ from the ever-dark No U Turn records, DJ Lee from Metalheadz and Mark from Massive Records. Someone called Fabio is the added bonus. *Other Source dates for your diary: Randall (October 23)*

Gurner Of The Month



As spotted @ Scream, Plymouth



beastie boys: hello nasty

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Club Gossip

If there was ever a reason to get those Bedroom Bedlam tapes in, it's the news of impending New Year's Eve DJ wages. A certain duo known as

BLOCKO & PEASY will fetch no less than £20,000 for their couple of hours work in Ireland (unconfirmed venue as yet). Speed garage seems pretty fruitful too, with RIP making off with no less than twenty K too. That's only £166 a minute.

PROFESSOR CARBOOTLEG is the new star of the show at Nottingham's The Bomb. A close friend of John Peel, Mr Carbootleg only plays records he has bought at car boot sales. Prepare yourself for hours of Val Doonican, Pink Floyd and old scratchy opera. Phone 0115-950-6667 if you're really interested.

New club name of the month has to go to **HELMET SLANG**, the bastard brainchild of Richard "Scaramanga" Welch who's teaming up with Diesel (the diminutive DJ, not clothing brand) and trying out a new gay night in London's Gossips club every Thursday night. Strictly non-limpwristed this is for men with more of an interest in good music and having a good time than go-go dancing boys in steel cages.

Following complaints from some leading DJs, **GATECRASHER** have been forced to adopt a firmer stance concerning the upholstery behind the decks. Worn out and threadbare, the old carpet is up for auction while a brand new shag pile has been laid. Seb Fontaine christened the carpet wearing the courtesy slippers available and was said to have commented, "my DJing has come on in leaps and bounds since the new carpet was fitted. I'm much happier now." Resident DJ at Turnmills **CARL CLARKE** has become so fat that Turnmills have had to build a whole new room for him, upping the capacity of his Eclectronica lounge from 70 to 250. New lights, a PA for live bands and all that jazz have additionally been added to make him feel better about his weight. A members swipe card system has also been installed in a space age-type move.

With Gilles Peterson being purloined by Radio 1 from Kiss FM, DJ Paulette and Norman Jay have been left in the lurch down at **ATMA PURI** but fear not, the night is still happening on the first Thursday of the month at the Eve club, 189, Regent Street. Crustie alert at DiY's **FLOPPY DISCO**.

Twenty of the deranged dog-on-string types were so keen to see their "mates" DiY inside that they tried to force their way in only to be nabbed by the rozzers. Harry from DiY claimed total innocence saying "I can recognise my crusties by their smell but these are just plain stinkers."

25 London: The Gallery/ Heavenly Jukebox

Friday October 23/Saturday October 17

Turnmills, 63b Clerkenwell Road. 0171-250-3409.

10-6am. £8.

Ooh, Tony Hart wouldn't know which way to turn his arty bonce in Turnmills on a Friday night at the Gallery when he's faced with the likes of Pete Tong, Lisa Loud, Alex P, Darren Stokes and Lottie all displaying their portraits. Stumble into the basement's new Eclectronica room to see Carl Clarke, the Kahunas and The Herbalizer. Meantime, the Jukebox is plugged in and fired up for the 17 when wild man of disco Jon Carter is joined by The Psychonauts, John Stapleton, Wildcat Will and Matt Flint.

Other Turnmills dates for your diary: The Gallery with Seb Fontaine, Danny Hussain, Jon Pleased and Andy Smith (October 30) and Heavenly Jukebox with Jon Carter, BRA, Alvin C and Alex Knight (October 24) and Jon Carter and Richard Fearless (31)

26 Sheffield/Milton Keynes: Gatecrasher

Saturday October 31

The Republic, 112 Arundel Street. 0114-249-3093.

10-6am. £12.50/£10.50.

After the inevitable hordes of Sheffield's finest roared off to Ibiza in a swathe of suntan lotion and ready-to-split condoms, Gatecrasher stood there in Sheffield like a third breast on a topless bather. The tables are turning now though as all the 'olidaymakers return to base with their tails between their legs, gagging for it. Fortnightly residents Scott Bond and Judge Jules are more than happy to welcome them home alongside weekly man Matt Hardwick and Dino, Andy Clarke and Ricky Chopra in the second room. Expect a right screamer on the 31 with Jeremy Healy and Mark Moore. Also, if you're in the Milton Keynes arena, don your ice skates and woolly hat for an event with Judge Jules, Seb Fontaine, Sonique and John Kelly on November 7. Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

27 London: Off Centre/ Kungfusion/Tummy Touch

Saturday October 24/ Thursday

November 5/Sunday October 18

333, Old Street. 0171-739-1800. 10-5am. £10/£5.

Off Centre proudly presents slightly askew beats from State Of Bengal, Mr Scruff and Ross Clarke on the bottom floor, Paul "Trouble" Anderson and Patrick Forge in the middle and Freeform taking over the top floor with the Super 8 Cinema. Ninja headnodders in the area alert as the next Kungfusion approaches with Ollie Teeba, Strictly Kev and Pete Atlas jockeying for position on the bottom floor, The Frank Chickens live with J Swinscoe and Vadim on the ground floor and the Karminsky Brothers and superb Dynamic Synchronization playing those easy beats on the top floor. Also check out the "Tummy Touch does Monte Carlo" glamtastic party on October 18 with the rezzies Tim "Love" Lee, Simba from Groove Armada, Boomba Makao, The Idjut Boys and The Love Experience.

Other 333 dates for your diary: Nuphonic presents Gumbo every first Friday, Harvey at Liquid (October 22) and Eruption with Kris Needs and a load of piss artists (23)



pic JAMIE B

Gettin' very jiggy with it indeed at Miss Money Penny's

28 Dublin: Charged

Thursday October 29

The Kitchen, East Essex Street. 00-353-1-470-0225.

9-3am. £5.

Stuart McMillan from Glaswegian techno legends Slam and Billy Scurry promise to be fully charged for this regular foray into the electronic forest of bleeps and bleeps. Yeah man, like techno trees and ambient grass surrounding me. I can see the flowers pulsing like miniature speakers and, oh man, all those ants are raving. Once you're out of the woods, check out Influx at the Red Box with The Chemical Brothers on October 24 and Justin Robertson on the 17. Influx do events all over Ireland so don't delay.

29 Brighton: The Shake/ Big Beat Boutique

Every Thursday/Fortnightly Fridays

The Beach, Kings Road Arches. 01273-386-107.

10-3am. £4/£3. £7.50/£6.50 for BBB.

Residents Mike Pantelli and DJ Billy are literally shaking The Beach to its rafters every Thursday down at the South Coast's premier rftb night. In fact it's quite a funky phenomenon down sarf these days as 600 regularly pack the Beach venue. Funky rftb, rap, UK garage and party toons ahoy where anyone could be guesting from Rampage to the Firin' Squad. At last, a good mixed up night by the seaside to rival them crazy Boutiquers who are still getting drunk fortnightly Fridays. November 13 should definitely be one not to miss with Fatboy Slim, Decjay Punk-Roc and the Heavenly Birds in attendance and Friday October 20 don't look bad neither, guv, with Cut La Roc and the Ultimate Dilemma fellas with Jadell, Runaways and Tim "Love" Lee. Corking.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

30 London: Regular Booze Ups

Various venues and times

If you're ever in the London area after hours, then there are quite a few decent nights out on the cheap. Richard

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from Eukatech and Mark from Tag run a healthy piss-up every Thursday in the basement of The Sun And 13 Cantons on Beak Street, W1, and it's free. Fortnightly Saturdays haven't been the same at The Blue Angel on Torrens Street, EC1, since the Soul Jazz crew took over with their reggae, soul and funk selections at 100% Dynamite. Call 0171-734-3341 for more details. Expressions is a monthly do down at the Loughborough Junction in Brixton, the brainchild of Crispin J Glover. Try 'em out with his Latin, disco, house, soul and continental lager selection on November 27. One of London's finest pre-club bars The Blue Bar (obviously linked to the Blue Note) has a healthy selection of new nights running including the excellent Air on the second Friday of the month with Ali B and Indo-breakbeat fusioners Swaraj every Monday with the Pathaan and his crew of Tabla maniacs.

31 Bristol: Phillie Nites Thursday October 29

The Thekla, East Mud Dock, The Grove.
0117-929-3301. 10-4am. £6/£5.

Jazzy Jay and Freddy Fresh are two boys not unfamiliar with a couple of Phillie Nites here and there. I had a filly night last night but I'll tell you about that in confidence later, know what I mean. Go upstairs, in the meantime, and you can expect some almost impossibly fat old skool funk and assorted hip hop, drum & bass and house bits from Gerard, Sharon Stoned, Sara D and Caramella.

32 Manchester: The Program Friday November 6

Jam, Princes Street. 0161-628-8453.
10-4am. £6/£5.

The Program kicks the proverbial arse every Friday at Jam with a wicked mush of soulful house music from residents Liam, Simon and Jay McAndrew. Kerri "Kaos" Chandler is the man selecting the program on November 6. All together now - get with The Program. Other The Program dates for your diary: Craig Edwards (October 23) and residents (30)



Clubbing in Ibiza: a world of new experiences, sensations and phenomena

pic JAMIE B

33 Plymouth/Brighton: Judgement Day Monday October 20/Thursday October 22

Ritzy, Plymouth. 01752-220-077 and Escape Club Brighton. 01273-732-627. 10-the cock crows. £7/£6.

Oh woe is me! The Judgement Day is upon us! Or should I say days, as the JD crew travel all over the gaff spreading their miserable vibes. Plymouth Ritzy is the unfortunately named but actually very funky venue for the first passing of Judgement with his honour Judge Jules presiding over the affairs and joining local boys Gary Bennetton and Scott Garcia behind the wheels. Brighton, meanwhile gets the mighty Oakey along with Gary Bennetton on the 22. The court will now rise. Got that? Thank you very much, m'lud.

34 Edinburgh: Studio Grand Presents Battle Of Britain Friday October 16

Honeycomb, Blair Street. 0131-220-4381.
10-3am. £7/£6.

Studio Grand are on a mission to make hip hop large in the Highlands and have got a pretty healthy following already. On October 16 the Scratch Perverts join resses 4th Varmint and Plus One who's the Scottish DMC Winner. Extra and Richie Rufftone provide additional beats with vocals from someone - or something - called Gar Sturdy.

35 Brighton: Phonic Hoop Every Thursday

Enigma, 10, Ship Street. 01273-328-439.
10-2am. £3/£2.

Woah. Oooh. Like, kerazzy name, dude. Robert Luis (of Sophisticuts fame) kicks off a new project after Vibes Express with Phonic Hoop, whatever that means. Groove Armada play on October 22 while Bill Riley from Full Cycle plays some tunes with Dnalee from Reprazent providing the vocal talent.

36 Manchester: The Electric Chair Saturday October 31

Manchester Roadhouse, Newton Street, Piccadilly.
9-3am. £7/£6.

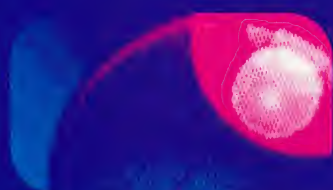
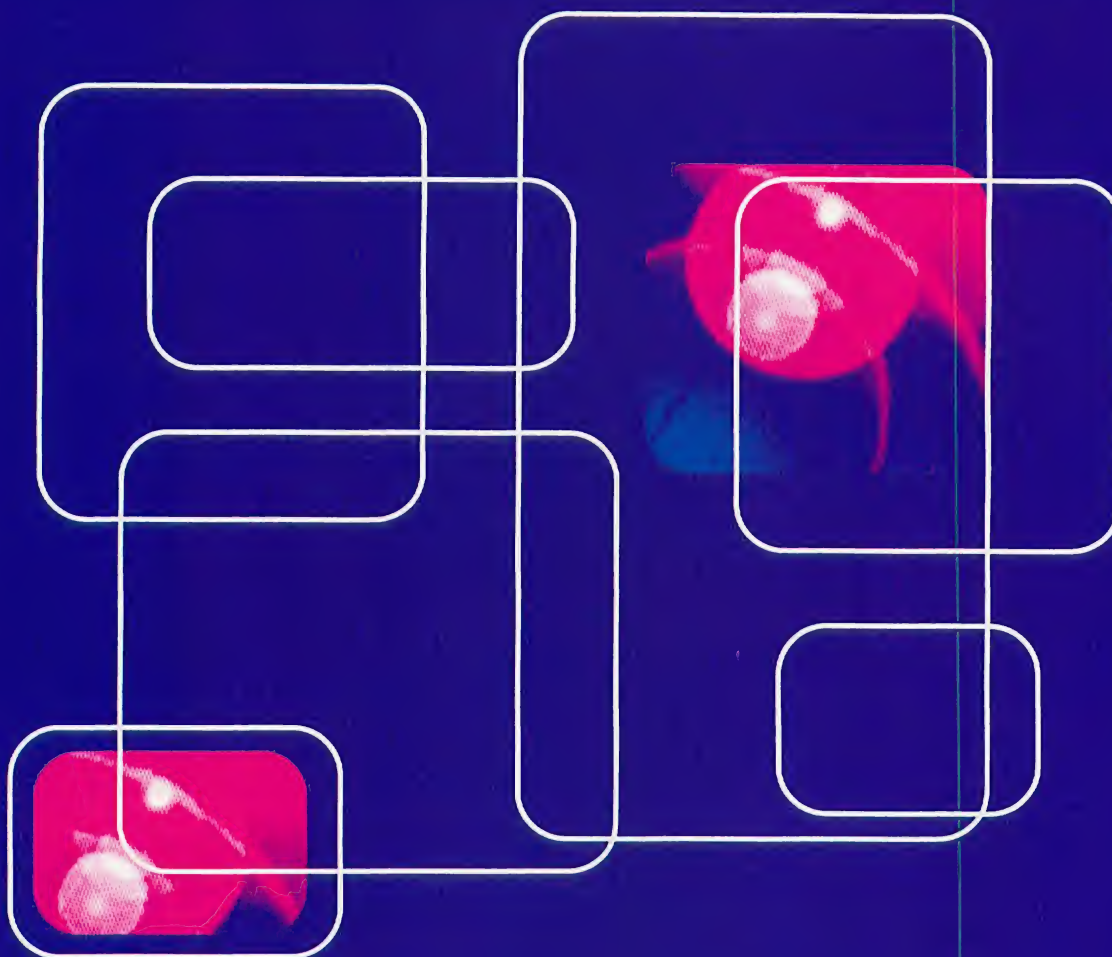
The Una Bombers reside in a couple of electric chairs up north. When enough people have come in, their chairs activate and they experience a strangely pleasant tingling in their nuts... At least, that's what it felt like last time I had the pleasure of attending this wonderful night. The Psychedelic Shack, on the other hand, relies on natural highs with Screaming, Badly Drawn Boy and Andy Votel presenting their Twisted Nerve showcase. A highly rated beats night in the north. Can't recommend this one too much, actually. Mind the chairs, though.



Really weird multihanded grope scene at The Source, Oxford



pic JAMIE B



shine

@ mandela hall : belfast

17:10 3rd birthday party


room 1: dave clarke : alan simms : simon mcdermott
room 2: fabio (creative source) : razor (quadraphonic)
room 3: rare force (skint under fives) : phil kieran (live)

24:10 room 1: carl cox : alan simms : simon mcdermott
room 2: phil kieran : chris caul

31:10 room 1: justin robertson : nick holder (dnh records) : alan simms
room 2: clive moore : phil kieran

07:11 d.j. q (filter records) : alan simms : simon mcdermott

14:11 mr. c : alan simms

 v.j.s wackiki

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Classic Club

Pleased, London

Resident DJ JON PLEASD
WIMMIN recalls one of the country's liveliest Wednesday nighters ever

"PLEASD started in 1994 at the Velvet Underground in London and finished in 1997, by which time it had all gone a bit Essex.

"We used to get loads of funny rock people down there like Blur, Manic Street Preachers and Elastica as well as people like Erasure and The Pet Shop Boys. Even Bianca and Tiffany from "Eastenders" turned up one week.

"Once, this huge cavalcade of motorbikes drew alongside the club and a big limo swept up behind them, stopped at the lights with the Queen and Prince Phillip inside. Peter Pleasd Wimmin came off the door, went up to the window and started waving, and they waved back. Not that she was the first queen who ever pulled up outside our club!

"Me and Paul Woods were residents and we tended to stick to women DJs as guests. Why? Because we're poofs! We had Anne Savage, Sarah Chapman and Sister Bliss and all that crew playing the best bangin' house. There were so many good records out at the time. The club used to open at 11 every Wednesday night and was always rammed by 11.30. It was more of a pissed-up house party than a druggy club but after a couple of years it was starting to lose it a bit so we stopped while we were still ahead."

JON PLEASD'S Pleased Classics

- 1 **18 STRINGS** Tinman (white label)
- 2 **DISCO KICKS** Boystown Gang (Energy)
- 3 **FACTORY** Soundman (white label)
- 4 **CONFIDE IN ME** Kylie Minogue (Deconstruction)
- 5 **NUXX** Underworld (IBO)
- 6 **MEMORABILIA** Soft Cell (Some Bizarre)
- 7 **HINDU LOVER** Djaimin (Deconstruction)
- 8 **GET BACK TO LOVE (DJ DUKE REMIX)** Brand New Heavies (ffrr)
- 9 **I.B.O** Slam (Soma)
- 10 **ELECTRIC GUITAR** Fluke (Virgin)



37 Reading: Valley Moods Thursday November 5

Po Na Na, 19 Duke Street. 0976-301-399. 9-2am. £3.

A fortnightly Thursday in a bar in Reading might not sound that inspiring, but this deep house night is gradually kicking off and it's the sheer quality of guests that puts this night in the Top 50. November 5 should prove to be a memorable night when Nail takes his peculiar brand of beats down there joining resident spinner Lee Jones.

Other Valley Moods dates for your diary: Essa (October 22) and Kenny Hawkes (November 19)

38 Lancaster: No-One's Driving Friday October 23

The Sugarhouse. 01426-283-991. 10-2am. £4.

Averaging 900 punters on a rainy Friday in Lancaster ain't bad especially when No-One's Driving. DJ Magic from Prisoners Of Technology with MC A-Sides shouldn't do that figure any damage either. DJ Real is your resident for the night with backroom antics from Sonz Of Axis and James Holmes.

39 Glasgow: Hi Karate Weekly Thursdays

The Glasgow School Of Art, Renfrew Street. 0141-342-4931. 10-2am. £1.

One Thursday in Reading I jumped on a train and went up to Glasgow so I could pay my £1 to get in for a karate lesson, but it was rain stopped play on the martial arts front. It was a bloody nightclub! If Neil McMillan and Andrew Divine think they're better suited to running a breakbeat funk night rather than teaching me ju-jitsu that's just blimmin' fine. Setting standards in Glasgow, it's their birthday on October 15 but if you miss that go the next week and help with the sweeping up.

40 Stoke-On Trent: Golden Saturday October 24

Void, Glass Street, Hanley. 01782-621-454. 10-3am. £11/£9.

Moving out of the city, Golden are doing even better than when they were in the smaller Sankey's Soap venue (even though that was one brilliant club space). All those Sasha aficionados had better strap on their

Blocko at The Manor: "I am the greatest etc..."



pic JAMIE B

disco boots for the 24, but every Saturday is rumoured to be as good.

Other Golden dates for your diary: Dave Scaman (October 17), DJ Sneak (31) and Allister Whitehead (November 7)

41 Derby: Progress Saturday November 7

Time, Mansfield Road. 01332-600-700. 9.30-4am. £10/£7.

Tuff Jam are the purveyors of the music on November 7 and each week sees loony madcap antics from Pete and Russell, your hosts with the most and some weirdo is normally sat in the foyer playing a bagpipe or summat. Other Progress dates for your diary: Lisa Loud and Judge Jules (October 17), Allister Whitehead and Tom Wainwright (24) and Jeremy Healy (31)

42 Edinburgh: Substance Saturday October 31

Honeycomb, Blair Street. 07000-463-062. 10-3am. £10/£8.

Substance prides itself on the "electric soul, real garage and house" that residents Craig Smith and Mikey Stirton cook up in The Honeycomb. Frankie Foncett from the Ministry joins them on October 31 while the Lounge relaxes to Ross Keddie. Fortnightly Saturdays at The Honeycomb so there's no excuses.

43 Glasgow: Sub Club Thursdays to Sundays

Sub Club. 0141-248-4600. Call for times and prices.

The Sub Club celebrates its 12th Birthday on the weekend of October 23 to 25 with celebrations running right through from Thursday to Sunday. Thursday is the highly recommended Psy Phi night with Paul Cawley and Alex Horton playing hip hop, beats and funk and Jazzy Jay is there on October 22. Fridays at The Sub is a rotation of nights but check Tangent on the second Friday of the month for "eclectic beats". Saturdays is of course the infamous Sub Culture with DJs Harri & Dominic serving up deep US house. Sunday wraps things up with music from all over the shop with Twitch and Jilkes at their night Optimo.

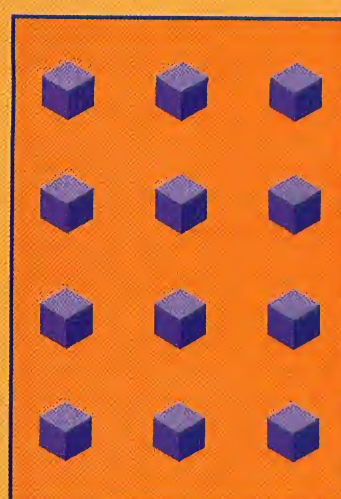
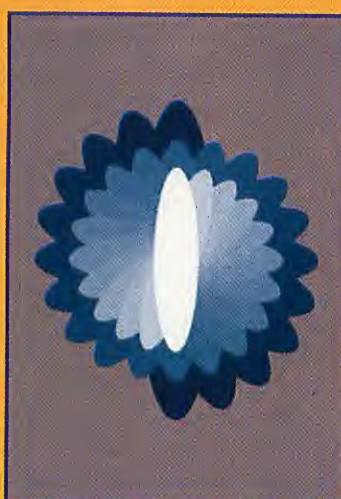
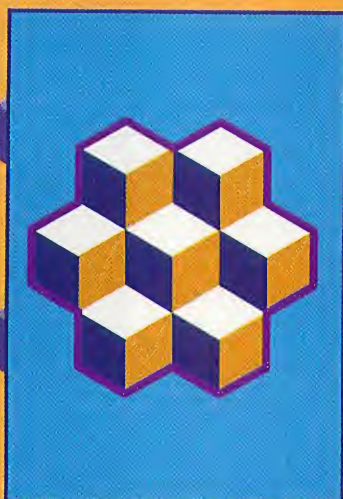
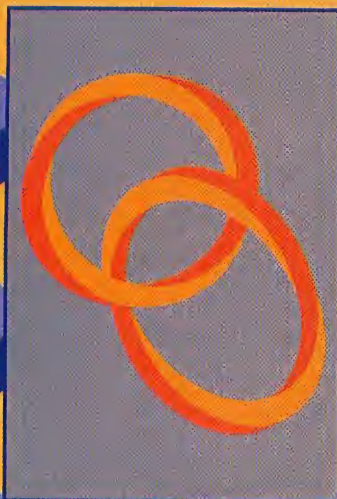


Jon Pleasd Wimmin (and mates)

pic RAISE-A-HEAD

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The End: quite literally

PIE RAISE-A-HEAD

44 Birmingham: Wobble

Saturday October 24

Branstons, Branstons Street. 0121-233-0339.
11-6am. £11/£10.

Still Wobbling away in fine style, Phil Gifford, Matt Skinner and The Lovely Helen pump it right out for the pleated trousers and Ralph Lauren set with loads of filtered, garlic disco house. Check out French disco don Bob Sinclar on October 24, Rez on October 17 and the Problem Kidz on October 31 if you need any more convincing.

45 High Wycombe: Independence

Wednesday October 21

Club Eden, 14-16 Oxford Street. 01494-881-800.
9-2am. £6/£4.

I can't really tell if this is the launch party for a new night or whether it's an exercise in promotion. Free Tia Maria and Coke (I think they mean the liquid) for anyone getting in before 10.30pm and VIPs and DJs get Moët and Chandon champers, no less. Nintendo are down there with N64 machines and free ice pops and

fresh fruit and sweets are littered around the venue. A bloody blagger's dream venue. If you can tear yourself away from all the freebies, Graham Gold will be playing alongside Tony Price, Grant Plant and Nick Grant. Oh Christ, then you get given an "Independence After Party Survival Kit". Groan.

46 Brighton: Legends Of The Dark Black/Pussycat Club

Tuesday October 20

The Zap. 01273-888-846. 10-late. £7.

Legends Of The Dark Black move from The Concorde (because the poor bastard of a scout hut has been demolished) to The Zap. Expect the Tru Playaz with Randall, Hype, Zinc, Pascal and the residents while the Back Room is "Free Base", experimenting in sound. The Pussycat Club has taken over from Ultimate Bush. Christ knows what they're doing replacing such a brilliant freestyle techno night with uplifting house every Friday, but Nippa "Deep" Downey, Neil Roden, Simon Jordan and Big Ben may have the answers. Apparently last Friday Big Ben got stuck at quarter to midnight, however, and had to be towed back to London by the army, navy and air force.

47 Edinburgh: Tribal Funktion

First Saturday of the month.

The Venue, Calton Road. 0131-550-3716.
11-3am. £7/£5.

George T, H and Simone are the residents at this downright funkious night. They're a goodtime gang mixing up everything from jackin' techno to hip hop on two floors and get in the odd guest now and again to spice things up. Check the grapevine for details.

48 London: Soulsonic

Saturday October 24

Subterania, 12 Acklam Road. 0956-470-210.
10-3am. £10/£8.

Messy rezzie Stuart Patterson always rocks the show after a good helping of lager top and this month he's got Ashley Beedle playing alongside tip-for-the-top band Freil playing live too. Real house from early NY garage and Eighties boogie tunes to French discoid malarkey and all points in between.

Other Soulsonic dates for your diary: Problem Kids (October 24)

49 London: The Hidden Wicked

Friday October 30

Piranha, 122-123 Newgate Street. 0181-923-7922.
9-2am. £6/£5.

A new night for London. Just what we all need. Like a fucking bullet in our heads... But this is a Merry Pranksters production, you can turn up in a suit or an old string vest and you can drink to your heart's content at pub prices. Nice. Mr Scruff is the man in the old string vest on the 30.

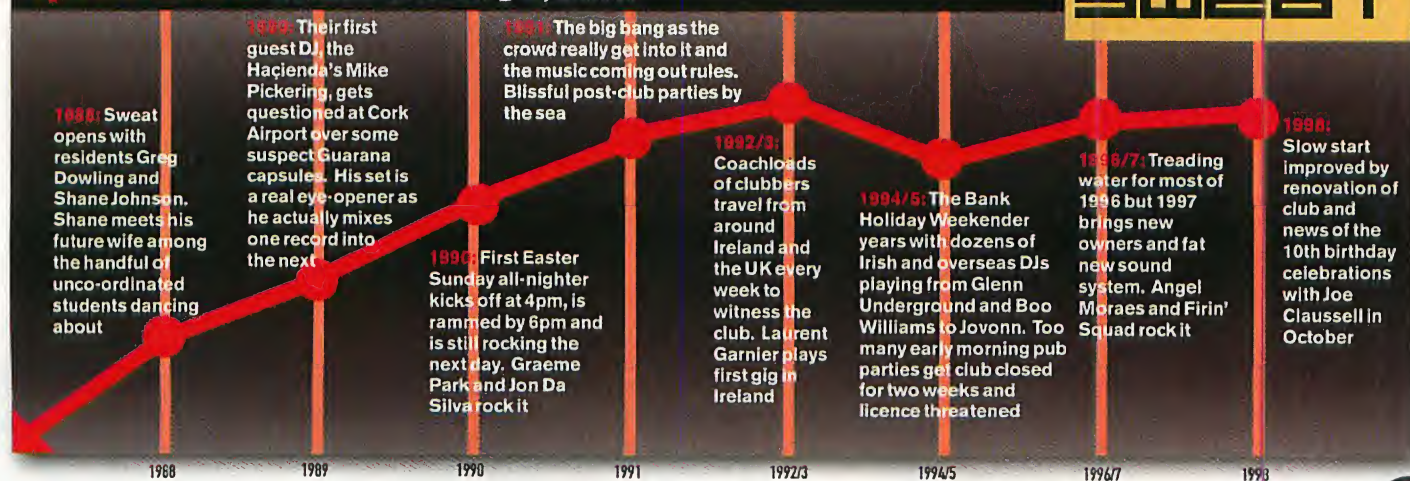
50 London: Future Perfect

Every Saturday

Hanover Grand, 6 Hanover Street. 0171-499-7977.
10.30-5am. £12.

Progressive, funky house night with guests like Boy George and Rad Rice steaming up the windows alongside residents Craig Jensen and Stretch & Vern. Dress smart, you 'orrible scruffbags.

Ups & Downs of Sweat @ Henry's, Cork



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Muzik presents 50 nights of madness in association with Woody's and WKD

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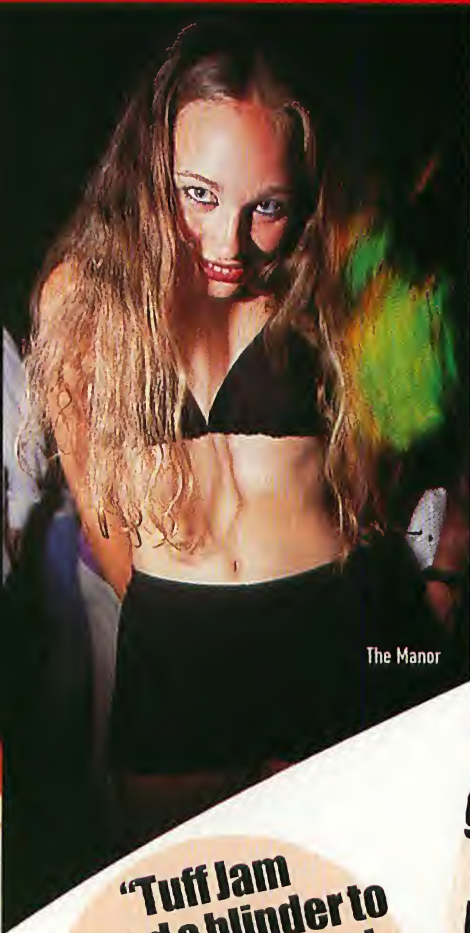
Colours



The Manor



The Manor



Jump The Queue!

Simply tear out the facing page
and take it down to the
Muzik/Woody's & WKD club
night of your choice,
and you can go straight to
the front of the queue.
Brilliant or what?

"Tuff Jam
played a blinder to
1500 people and
Bedroom Bedlam DJ
Murray Richardson
was as good as ever
at **Colours** in
Glasgow"

"**Subterrain** is just
getting better and
better at The End.
Pure Science live
was incredible,
but then again so
was everybody"

"The **Big Beat Boutique**
was hilarious with Jon
Carter on one deck and
Fatboy Slim on the other.
Total beery carnage"



Club Nights

Sheffield – October 17

Gatecrasher. **Gatecrasher**

The Republic,

114 Arundel Street, Sheffield

Tel: 0121-605-8970

Carl Cox, Scott Bond and Mark Lewis plus

Bedroom Bedlam DJ-K.

With Sheffield's Ibiza congregati home to roost,

Gatecrasher has lined up Coxy to get those knees pumping again and it's also the launch of their very own album, so get there early.

Bournemouth – October 24

the manor™ **The Manor**

Ringwood

Tel: 01425-480-855

Progress presents Chris & James, Jon "00" Fleming,

Si Gracia, Seth Sanchez plus Bedroom Bedlam DJs

Dr Rubberfunk & Shredded Pete.

Find this haunted mansion house in the New Forest for a banging Progress house party with the Bedroom Bedlam hip hop DJs in full effect.

London – November 7

THE END

Subterrain

The End,

West Central Street. Tel: 0171-419-9199

Mr C, Colin Dale, Murt, Envoy (live), Stuart McMillan, Layo,

Deano, Matthew "Bushwacka!" B, Assad (Reverberations),

Antony Rother (exclusive UK live performance) plus

Bedroom Bedlam DJ TimmyS.

Subterrain is still leading the tech-house charge and

this month the phenomenal Envoy and Antony Rother

both promise a live techno feast.

Newcastle – November 7

Shindig®

Shindig

Riverside,

57-59 Melbourne Street, Newcastle. Tel: 0191-240-3121

Angel Moraes, Paper Recordings with Miles & Elliot,

Jason Boardman & Ben Davis, Scott, Scooby plus

Bedroom Bedlam DJ Murray Richardson.

A past number one Muzik night out, Shindig represents all that is good about British house music. Expect lunatic capers from the Paper boys.

Our sponsors, **Woody's & WKD**, are giving away a crate of their uniquely flavoured drinks.

To win, just answer this question:

Which cartoon character called Woody is a tree-pecking bird?

Send your name and address on a postcard to: Chirpy Chirpy Cheep Cheep, Woody's/WKD Giveaway, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. The first correct entry out of the Editor's hot pants wins. All entries must be received by October 7.

You must be over 18 to enter and the Editor's decision is final.



Insomnia Floorfillers

Clubs & Lives



Friction

Bar Rumba, London

Bass – is this where you go?

WHEN we started to write about the new skool breaks phenomenon late last year, Friction were already there. Adam Freeland, Rennie Pilgrem, Tayo and Ian Williams weren't just riding off the back of the hype but furiously tugging us all along, eager to show us this new music. A year on and they're still leading the field. A field that is disappointingly barren despite the fact that top DJs like Carl Cox, John Digweed and Andrew Weatherall often opt for a breaks set rather than their usual pumping styles, and the fact that records on TCR, Marine Parade and Botchit Et Scarper are now selling by the bucketload.

The actual Friction night at London's Bar Rumba is just a small slice of a much larger breakbeat pie, and while it would be rash to compare this particular collective outfit to the Full Cycle crew or The Wild Bunch, in essence Friction have banded together to promote a whole new genre. And it's working.

A word of advice, however: don't eat before you go. Wobbling on vibrating legs

across the dancefloor, my dinner is already threatening to deposit itself on the wrong side of my underpants as we stroll, or rather wade, past the sea of laydeez always in attendance. Resident DJ and promoter Tayo is busy laying a solid ground of dub-influenced breaks, mixing Prince's "Lady Cab Driver" into Uptown Connection's "Bassomatic LA". Bar Rumba erupts, as it will do many more times tonight: when Adam Freeland cuts in and out of his Tsunami One-style demonic breaks, when Rennie Pilgrem cases into Beltram's "Energy Flash" – possibly the only straight 4/4 track of the night – and when a live PA from Rhythm Section demonstrates the breaks camp's link with techno. Like one of those Kellogg's miniature multipacks there's something for everyone, from techno to dub and hip hop to house, just leaving the DJs to squabble over who's on next.

Rob Da Bank

Friction is at Bar Rumba, 36 Shaftesbury Avenue, on the second Friday of the month



pics JAMIE B

"Hnngh!!! Geddup! Get on up! Etc!"



"Wooooaaaarrrrggghhh, Bodyfo-oorm"



pics JAMIE B



"We're lost in music/Holding a fag..."

Insomnia

FF

Clubs & Lives



Envoy

The Arches, Glasgow

Scotland's best kept secret, Envoy live are tastier than a roast haggis

DARK. Sweaty. Loud. Lots of people. Surely the main ingredients required to make a techno night go boom! Well, if you go down a certain dark alley in Glasgow once a month (the last Friday) the Slam collective are not only manufacturing all four of these qualities in vast amounts but doing it with such panache that it tempts me to say, "blimey mother, techno is not only alive in Glasgow but kicking with such vigour it bruises". They're not messing about with venues either – just check The Arches for a nite spot with four big fuck-off concrete arches each capable of holding a space shuttle or two. This, the first Slam event for a while, is a no holds barred techno assault.

Funk D'Void kick it off live, working the crowd into a frenzy before handing over to Slam's Stuart McMillan and Orde Meikle. The seamless techno continues until an hour later, when the three Envoy lads plod onto the stage led by their dreadlocked creator Hope. With their new album "Where There's Life" polished off and down the pressing plant they're keen to show off their new material. Imagine 800 people listening to a load of records they've never heard before in most clubs and they'd stand there like a herd of hippos, but it doesn't faze them at all up here. In fact it just whips them up even more.

"The Winds Of Change" is techno at its most beautiful, with galloping, building drums and chords that would make Carl Craig blush; "Rundown" sounds like the assembled techno overlords of Detroit and the UK jamming together and the use of cellos on "Dark Manoeuvres" hasn't sounded this good since Faze Action's "In The Trees".

"Sexdrive" sees Hope swinging his sweaty shirt around his head, grinding like Prince and singing grooves over a track that updates Li'l Louis's song about snogging to one about shagging. Refusing to be outdone, Soma's Dave Clarke staggers onto the stage in a Scotch mist and starts bellowing nonsense into the mic on "Emotional".

No green wigs, no poniness, no boundaries and no Prada pretence. Just a big sweaty room full of people enjoying some of the best techno in the country, if not the world. So when Envoy launch into their cover version finale of "Let The Music Use You" by The Nightwriters, there couldn't be a happier bunch of clubbers alive.

Rob Da Bank

Check out the Envoy album launch party at Ultimate Base, Velvet Underground, Charing Cross Road on November 5 with Envoy live and Stuart McMillan on deck duty, or at Magic Feet on November 14 in Nottingham

Insomnia
FF

Clubs & Lives

The Source

The Zodiac, Oxford

Drum & bass goes to university

“REPORTS of my death have been greatly exaggerated,” quipped old skooler Mark Twain. The same could be said for the annual reports that jungle has breathed its last.

Bollocks. Check Krust's new single, the Decoder and Virus albums, Shy FX and Prisoners Of Technology's new angles and repent for ever even doubting the genre's staying power. Admittedly, many of the country's jungle clubs have suffered of late and many remain uninspiring and uninviting, but if you promise you won't tell anyone, I'll let you into a secret. It's called The Source in Oxford.

It's Friday night and alongside juvenile pensioners swilling cider, there's a girl on crutches doing her best to break her good leg pogging up and down, hairy students nuzzling up to disco dollies and a contingent of dusky maidens all going completely berserk to resident JJ from No-U-Turn's deep and dark jungle.

It's not just that the crowd are up for it and the drinks are cheap. It's the booming sound system, the roving searchlights, the breakbeat room downstairs playing increasingly frantic breaks to a strange mass of the loopyest dancers you've ever seen and on the main floor, Doc Scott cutting up some of the fiercest breaks and darkest submarine bass you've ever shaken your gonads to. Not that it's always like that. It's sometimes even better, with Peshay, Andy C, Fabio, Grooverider, Bryan G and Randall all namechecking The Source as one of their top nights out and some promising young thing called Goldie making his debut on November 20. Go by all means, but don't tell anyone I told you. Rob Da Bank

The Source is every fortnight at The Zodiac, Cowley Road, Oxford. Telephone 0966-293-120 for details

Clubber overcome with shock on discovering that jungle isn't dead



Doc Scott: rinsin' dub plate pleasure



pics JAMIE B

Veba: giving it "vocal welly"

Insomnia

FF

Clubs & Lives

Rae & Christian

The Roadhouse, Manchester

QUESTION. How many A&R men does it take to change a lightbulb? Answer: one, and another hundred to go out and find one exactly the same. There must be more than one lightbulb in need of changing tonight at The Roadhouse judging by the number of suited men swanking around with chequebooks flapping. It's the In The City music conference and everyone's scuttling about like cockroaches, desperate to taste even a morsel of new talent. So when Rae ft Christian take the stage at a very hot, very sweaty Roadhouse there are more eyes fixed on the band than on the bar/chequebook/girl across the other side of the room.

Decks and drums and... Hmm, a flute, Hammond organ, and a vocalist called Veba with pleurisy (a severe lung infection) may not sound like a captivating dance music experience. But if Massive Attack had written the sweeping soul symphony of "Spellbound" they couldn't have been prouder, and "Swansong" proves that Rae ft Christian represent British hip hop soul at its best. The eight piece dance band gets the crowd moving and hollering for more with real passion. Veba jokes about how "you're watching history here tonight," and as Eric B and Rakim would say, that "ain't no joke".

Rae and Christian's "Northern Sulphuric Soul" is out now on Grand Central

words ROB DA BANK pics JAMIE B



Wagon Christ/Plastikman

Manchester Cathedral



MANCHESTER Cathedral may be loitering on the fringes of In The City, but the setting has to be the most spectacular this annual music biz drinkathon could possibly throw up. Even without the even more surreal sight of several priests in full regalia rubbing cassocked shoulders with the freaks and outcasts of Manchester's clubland.

Doubtless they approve of Luke Vibert, aka Wagon Christ. Apart from the fact that he namechecks the big man's little lad, he also displays the patience of a saint when his sampler gives up the (holy) ghost before he even reaches the stage. So instead, he happily slaps numerous highlights from his corking "Tally Ho!" album onto the Technics, bolstering them with heavy duty drum machine action and the occasional sonic flourish from an array of pocket sized techno toys.

Often misguidedly lumped in with the likes of Aphex and U-Ziq, Luke proves more eccentric hip hopper than leftfield

teethgrinder. The instantly palatable easy jungle of "Lovely", say, may be quirky, but it's endowed with enough hooks to see off the most mainstream of competition.

But if Wagon Christ is nothing short of heavenly, this evening's surprise guest - Richie Hawtin, aka Plastikman - seems hell bent on playing the devil's music. Mumbblings in the pub beforehand warn us he's in experimental mood, but from the word go his semi-live set is wickedly danceable.

His trademarks are still present and correct - those eerie, spinal rhythms that slither in and out of the mix like the most skanking, dubwise Basic Channel moments played on the controls of a melting nuclear power station. It leaves us dancing madly in the aisles and wondering exactly how his disappointing "Consumed" album failed to be anything like this gobsmacking.

Proof, perhaps, that even if God is a DJ, Satan still has the best tunes in his record box. Just don't tell the priests.

words BEN WILLMOTT pic JAMES STAFFORD

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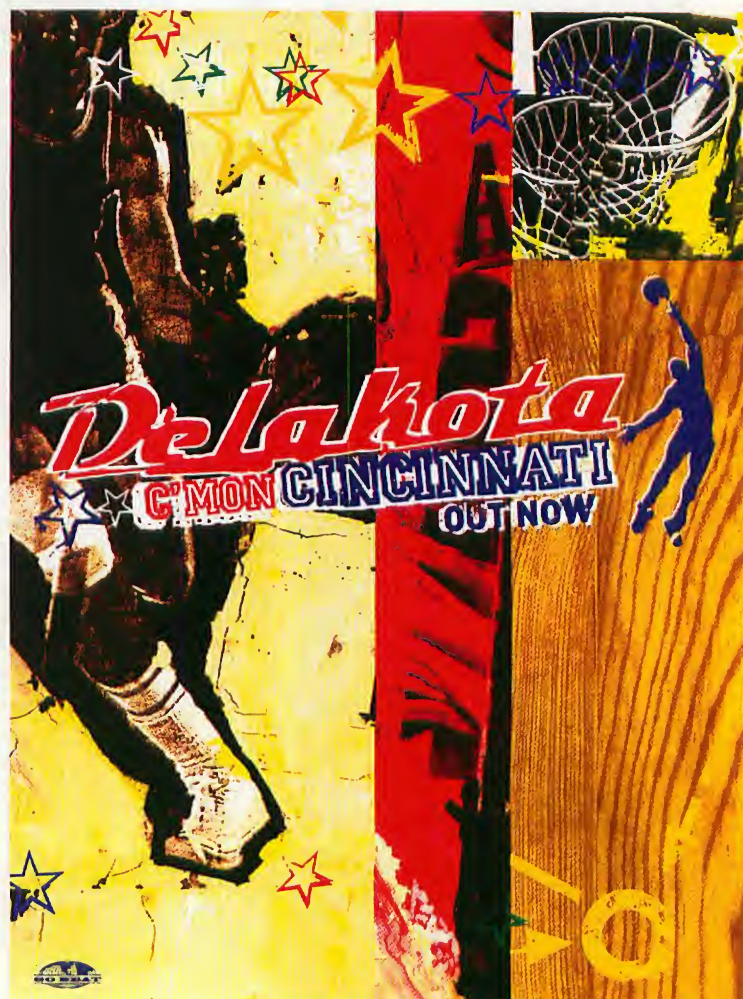
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Premier League Clubs

The Best Clubs In The Land

1(-) BASICS (Saturdays at Mint, Leeds)

Don't tell Dave Beer you saw this because he's trying to keep the night a bit underground so you scallies can't invade and claim it as your own. At the moment everything's going swimmingly with the top residents in the country - Ralph Lawson and James Holroyd - warming things up for everyone from Danny Rampling to Terry Francis and Kerri Chandler. An unbelievably happy, up for it gang bang par excellence.

2(-) THE SOURCE (Fridays fortnightly at The Zodiac, Oxford)

Another well kept secret is lurking in Oxfordshire. Anyone dissatisfied with their current jungle club could do much worse than trekking up to The Zodiac for one of the freshest atmospheres in years. Peshay, Goldie, Grooverider, you name it, they've rinsed 'em out here, and it's not all junglist moodiness for a change.

3(-) JACCESS ALL AREAS (Fridays at Flaming Colossus, Leicester)

Charlie Chester's new adventure in clubland suffered no summer droopiness and just carries on steaming away in the most outrageously decorated venue. Peer around Roman pillars to see moments like Jo Mills dropping the whole of Danny Tenaglia's "Music Is The Answer". Dancin' and prancin' was never this good.

4(-) NY SUSHI (Fridays at The Unit, Sheffield)

Nominated for a Muzik Magazine award for Best Club, NY Sushi can rely on a lot of votes. Only just over a year old, the Sushi-ites have transformed clubbing up north with their mixed bags of big beat, jungle, hip hop, house and techno DJs. Inflatable sofas, sticker machines and sexy people in abundance. Now also available in Birmingham.

5(-) BUGGED OUT (Fridays monthly at Cream, Liverpool)

All change on the clubbing map as Manchester loses Bugged Out and Liverpool gains a cracking techno/alternative beats night in Cream of all places. Chemical Brothers, Derrick May and Justin Robertson are just some of the stars you can hear while you're leaping around off your knackers.

6(-) ELECTRIC CHAIR (Fridays monthly at The Roadhouse, Manchester)

Sweaty, dark, sticky beer-sozzled floor and big, booming hip hop beats. I made myself sterile standing in front of the speakers last time, the bass is so phat. Unabombers on the residents' stools with the UK's best hip hop, deep house and beat merchants guesting.

7(-) SWEAT (Saturdays at Sir Henry's, Cork)

It's only 10 years old, innit. What, 10 years old? You mean it's been going since 1988? Yup, Sir Henry's started off with two 18 year old kids playing house and now have two 28 year old kids playing house. Anyone and everyone has been here and they specialise in rather tasty American jocks like Joe Claussell and Green Velvet. As old as acid house itself.

8(-) SUBTERRAIN (Saturdays monthly at The End, London)

It means underground, dunnit? Well, apart from having to walk downstairs to get in, The End's flagship night is still its best and breaks the most new music. Mr C, Layo and Matthew B play tech-house, techno and breaks with regular live guests from all over the world.

9(-) ATOMIC JAM (Saturdays monthly at The Que Club, Birmingham)

One of Dave Angel's favourite nights out and my, does he go to a lot of clubs. Their motto "Serious Underground Shenanigans" says it all with three rooms rotating between full on techno, deep house and hip hop. Eight and a half hours of bedlam assured.

10(-) FRICTION (Fridays monthly at Bar Rumba, London)

Plenty of girls, new skool breakbeats and a sturdy set of residents in Adam Freeland, Rennie Pilgrem and Tayo. Go here to see the likes of Weatherall, Coxy and Paul Daley playing breakbeat sets and then hitting the dancefloor screaming when they get thrown off the decks.

Basics: lunacy!



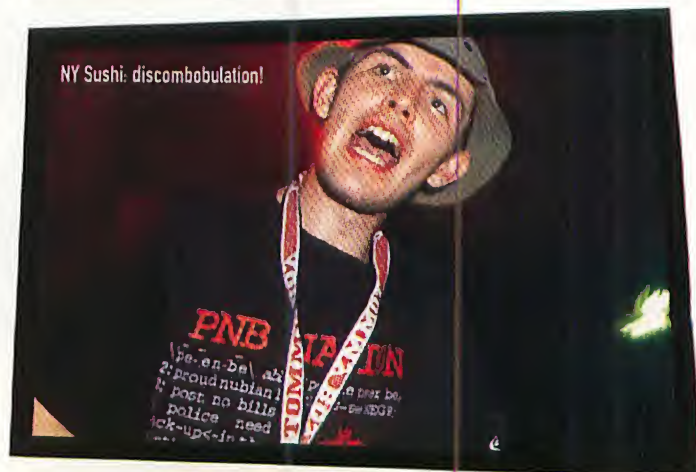
The End: insanity!



The End: delirium!



NY Sushi: discombobulation!





ReadersLives

words **Rob Da Bank** pics **Raise-A-Head**



DEEPA, LONDON

How old are you and what do you do?

"I'm 25 and teach ex-offenders in Brixton."

Mitsubishis or McDonalds?

"Mitsubishis when I feel like it. I hate McDonalds."

What's your favourite record?

"I can never remember the title. I love Eighties soul tunes."

Where will you be in the year 2000?

"Somewhere far away from here, maybe Australia."



SUKI & OSEILLYA, SURREY

How old are you both and what do you do?

"I'm 24 and Oseillya's 26. I work in IT and she works at Yellow Pages."

Mitsubishis or McDonalds?

"I like Burger King... Ooh, I see. Umm, yeah, Mitsubishis."

What are your favourite records?

"I love Talvin Singh's mixes. I like the new Mariah Carey single."

Where will you be in the year 2000?

"In space. In Paris."

CYMBELINE, LONDON

How old are you and what do you do?

"I'm 22 and I'm an actress."

Mitsubishis or McDonalds?

"Oh no, I don't take drugs."

What is your favourite record?

"Anything by Barry White."

Where will you be in the year 2000?

"LA or Haifa in Israel."



WONG, HONG KONG

How old are you and what do you do?

"I'm 30 and I'm looking for a job as a hairdresser here in London."

Mitsubishis or McDonalds?

"Pardon?"

What's your favourite record?

"Anything I can dance to."

Where will you be in the year 2000?

"On holiday somewhere like Italy."



CHARLIE, MONTPELIER, FRANCE

How old are you and what do you do?

"I'm 24 and studying audio engineering."

Mitsubishis or McDonalds?

"Sorry, I don't understand."

What is your favourite record?

"Giant Steps' by John Coltrane."

Where will you be in the year 2000?

"Maybe in London."

DJ Tool

by **Beach**



FREEDOM

NOV/98

THE BALLROOM	THE BAR-ROOM BAR	THE DANCEHALL	THE GOLD BAR
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SAT NOV 28TH: SPECIAL GUESTS POSITIVA			
DANIELLE DAVOLI NICK HALKES KEVIN ROBINSON JASON ELLIS LISA PIN-UP THE SANDMEN	DEAN SAVONNE NORRIS DA BOSS JAYDEE COLIN AUBREY	ARIEL'S EXCLUSIVE 8 HOUR SOLO SET	DEEP N FUNKY HOUSE & GARAGE FROM THE PAST & FUTURE HOSTED BY THE LEGENDARY LINDEN C WITH SPECIAL GUEST

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Paul Bleasdale and Steve Lawler

Saturday 24th October

Paul Oakenfold, Jon Pleased Wimmin,
Dave Haslam, Paul Bleasdale,
Steve Lawler and Les Ryder

Saturday 31st October

Paul Oakenfold, Roger Sanchez, Fraser Cooke,
Paul Bleasdale, Steve Lawler and Les Ryder

Saturday 7th November

Sasha, Tall Paul, Seb Fontaine,
Mark Lewis, Paul Bleasdale and Steve Lawler
Live: Amoeba Assassins

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Paul Bleasdale, Steve Lawler,
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